THE TEMPLE OF DISCORD.

DEDICATED (WITHOUT PERMISSION)

TO

THE AMALGAMATED SOCIETY OF BOILER-MAKERS.

ODE TO DISCORD,

A

CHIMERICAL BOMBINATION

IN

FOUR BURSTS,

BY

CHARLES L. GRAVES,

SET TO MUSIC (?)

FOR

SOLI, CHORUS, AND ORCHESTRA

(ORGAN AND HYDROPHONE *ad lib.*)

BY

CHARLES VILLIERS STANFORD.

HOP. 1.

"*Chimœra bombinans in vacuo*" (ERASMUS).

PRICE TWO SHILLINGS NET.

BOOSEY & CO.,

295, REGENT STREET, LONDON, W.,

And 9, EAST 17th STREET, NEW YORK.

COPYRIGHT 1909 BY BOOSEY & CO.

APPLICATIONS FOR THE FULL SCORE AND BAND PARTS ARE TO BE MADE TO THE PUBLISHERS.

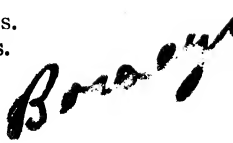
ODE TO DISCORD.

HENCE, loathèd Melody, whose name recalls
The mellow fluting of the nightingale
In some sequestered vale,
The murmur of the stream
Heard in a dream,
Or drowsy plash of distant waterfalls.
But thou, divine Cacophony, assume
Thy rightful overlordship in her room,
And with Percussion's stimulating aid
Expel the heavenly but no longer youthful maid.

Bestir ye, minions of the goddess new,
And pay her homage due.
First let the gong's reverberating clang
With clash of shivering metal
Inaugurate the reign of *Sturm und Drang*.
Let drums (bass, side, and kettle)
Add to the general welter, and conspire
To set our senses furiously on fire.
Noise, yet more noise, I say. Ye trumpets, blare
In unrelated keys and rend the affrighted air.
Nor let the shrieking piccolo refrain
To pierce the midmost marrow of the brain.
Bleat, cornets, bleat, and let the loud trombone
Outbay the bloodhound's awe-inspiring tone.
Last, with stentorian roar,
To consummate our musical Majuba,
Let the profound bass tuba
Emit one long and Brobdingnagian snore.

Ye demons of unrest, your efforts spare.
The ancient fane that stood four-square
For thrice an hundred years
Crashes about our ears.
No more shall Music's votaries endure
The stream of sound that flows
Monotonously pure
From a crystalline source to an insipid close.
No more shall they rehearse
In heaven-tuned lays,
The solemn praise
Of those harmonious sisters Voice and Verse.
Beethoven is sped,
His works are dead,
Or merely minister to our postprandial slumbers.
Wagner has reached the limbo of back numbers.
But we, blithe anarchs of a hustling era,
With rapture unalloyed,
Pursue amain the strenuous Chimaera
That boometh in the void.
We, scorning beauty as a snare insidious,
Salute the abnormal and acclaim the hideous,
With pious ululations ushering in
The unassailed dominion of unbridled din.
Hence, loathèd Melody!

C. L. G.



Reprinted from "Humours of the Fray," by permission of Messrs. Smith, Elder & Co. and the Proprietors of "The Spectator," in which Journal these verses originally appeared.

ODE TO DISCORD:

A Chimerical Bombination in Four Bursts.

Dramatis Personæ.

THE GODDESS OF DISCORD	... .	*Soprano.*
THE REPENTANT ANARCH	....	*Baritone.*
THE CHIMÆRA	... .	ΚΩΦΟΝ ΠΡΟΣΩΠΟΝ

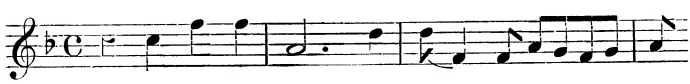
*Chorus of Anarchs, Chromatic Brigands, Doublesharpers, Contrapunters, Syncopated Suffragetti, Demoniac Shakers (Trilli del Diavolo), and Burbling Banshees.**

BURST THE FIRST.

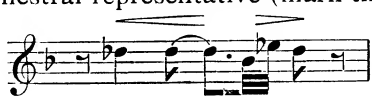
'We were the first that ever burst
Into the key of C.'--*The Ancient and Modern Mariner.*

Andante.

The Teatraylogy starts (quietly) with the first phrase of Schubert's song, 'An die Musik,' the melody being assigned to the Violins,

(No. 1.) 

which is rudely interrupted by a discord on the wood-wind and hermetically sealed Horns, while the Soprano ejaculates 'Hence, loathèd melody.' The following lines, set in accompanied recitative, are duly descriptive, the nightingale being reproduced by his usual and obvious orchestral representative (mark the familiar phrase!)

(No. 2.) 

the atmosphere created in the most approved style by soft triplets on the divided strings, the waterfalls by the soft 'swishing' (to borrow a graphic Eton phrase) of the Hydrophone, the Schubert melody percolating the whole. A sudden eruption of the orchestra

(No. 3.)

suggests the Verklärung of the Goddess, who calls upon divine Cacophony; this duly appears with the full force of the wind and strings, while chromatic progressions and forbidden fifths chase each other over the richly congested score. Then enters the 'Batterie de Cuisine' (as Berlioz happily terms it) with its 'stimulating aid.' A momentary glimpse of Schubert precedes the divine illustration of the word 'heavenly' by the simple chord of D major (which here appears for the first and almost only time); the discourteous allusion to the age of the Maid Melody being given with rude emphasis by the Chorus in unison. This Burst concludes with a pathetic symphony in A minor, during which Schubert's theme slowly descends to the lowest strings of the Violins, and a tragic *pizzicato* marks its final exit.

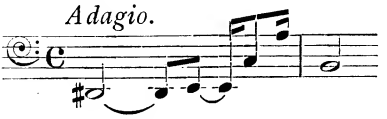
---

*The Orchestra (like the Themes) will be augmented on this suspicious occasion by a Hydrophone, a Tamburone Bombastico, a Real Jamboon, and a Contrabass-Macaroon (specially constructed by Messrs. Bustermayer and Krumpelhorn).

BURST THE SECOND.

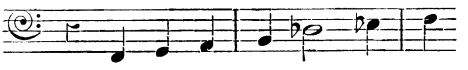
A short Cadenza for the Bass Clarinet and Solo Violin (which, in the historic phrase of a great musical Analyst, may be safely left to speak for itself) precedes the next section, the opening notes

(No. 4.)



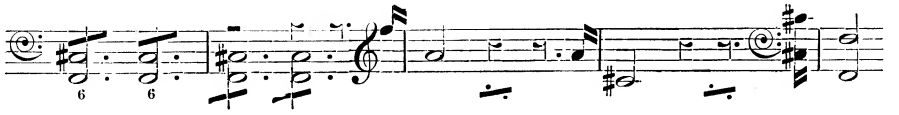
forecasting its main theme. The Violin passages obviously suggest the Soprano screwing herself up to let loose the Dogs of Din. At the words 'Bestir ye' they are heard growling in the bass, and when addressed as 'minions of the Goddess new' a scale of whole tones (the organ-tuner's scale)

(No. 5.)



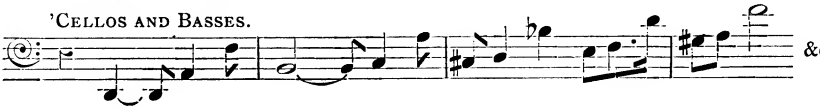
wells up from the depths of the Double Basses to the heights of the Violins. A passage of repeated augmented fifths, accompanying a short figure, typifying the commendable disrespect for the past upon which the Chromatic Fiends so justly pride themselves,

(No. 6.)



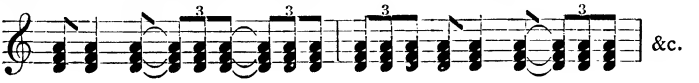
(note the unpleasant similarity to a hackneyed symphony by a *passé* old master) leads to the main theme, an impressive melody, rich in hops, skips, and jumps,

(No. 7.)



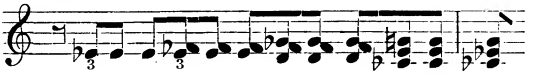
with a feverish pulsation of the approved pattern on the wind,

(No. 8.)



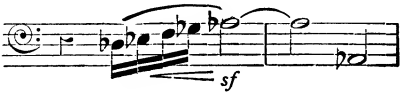
while the cymbals and besom-swept harp appropriately illustrate the words. This phrase is, of course, repeated a semi-tone higher, as the drums of various types are called into play. The theme is then transferred to the Violins, the Basses following in servile imitation. The Soprano clamours for 'more noise,' and the three Trumpets promptly respond with the organ-tuner's scale, each starting a tone higher than its predecessor, followed by flourishes upon the 'shrieking piccolo.' The following beautiful progression on the Trumpets may be noted,

(No. 9.)



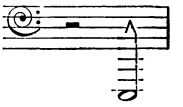
which passes into a resumption of the main theme (No. 7) in E flat minor, and shortly after in E major, where the Trombones, the bloodhounds of the orchestra, triumphantly bay it out in full force. The Burst ends with the impressive Invocation of the Bass Tuba, which, after entering with a booming roar,

(No. 10.)



descends (by request) to his lowest note

(No. 11.)

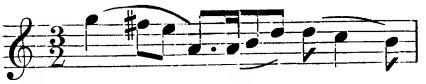


and the seismic movement leads without pause into the surprisingly uncommon chord of C major, which heralds

BURST THE THIRD.

Andante.

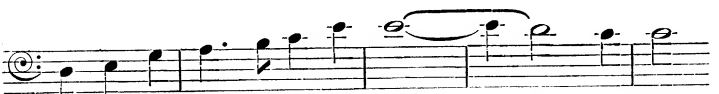
The forces of Discord are for the moment exhausted, which is not, on the whole, to be wondered at; and the Baritone, the Repentant Anarch, by whom the composer evidently intends to personify an out-of-date admirer of exploded Melos, begins a diatonic exposition of his antiquated tastes. The following phrase on the Oboe

(No. 12.) 

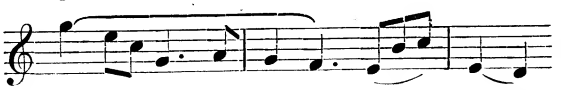
suggests his desire 'soon again to renew that song' of his youth; and the 'insipid close' of it reveals another phase of his musical taste in Sirens (instruments which the composer, with unusual reticence, refrains from using in his score),

(No. 13.)

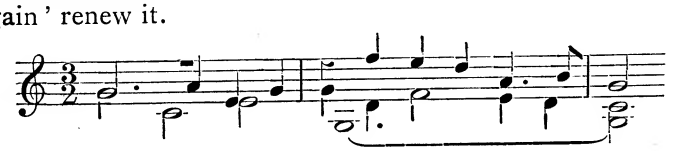
and other *motifs* belonging to the same genre, in which he dilates upon his regret for the loss

(No. 14.) 

A short interlude, so primeval that it may be said to be redolent of Eden,

(No. 15.)  &c.

leads to an episode in C minor, where the passing of Beethoven is eloquently described, where the limbo (or Götterd——erung), which awaits the Man of Bayreuth, is also shortly but sympathetically indicated, and finally the strains of the Master-Song appropriately mingle with the phrase which expresses the hope 'that we may soon again' renew it.

(No. 16.)  &c.

A final insipid Cadence, for which the composer himself would surely be the first to disclaim originality, leads without pause into

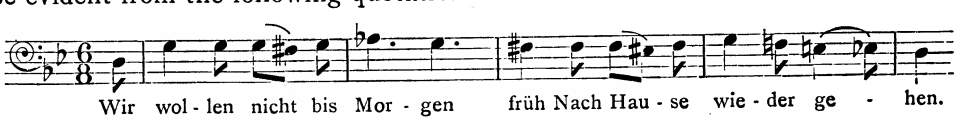
---

BURST THE FOURTH,

entitled, 'Midnight Orgy of the Chromatic Brigands.' In this picturesque and highly wrought Finale, the forces of Discord again awake, and their resuscitation is indicated by a Prelude founded on snatches of a theme which continually dominates the movement. This subject is admittedly a chromatic version of the well-known Volkslied,

'Wir wollen nicht bis Morgen früh
Nach Hause wieder gehen.' *

as will be evident from the following quotations:—

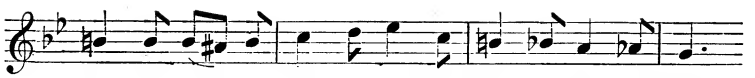
(No. 17.) 

---

* Literally, "We will not return home again until early to-morrow morning."

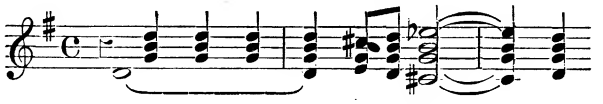
and

(No. 18.)



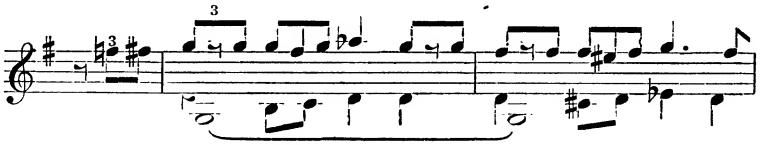
The first being the subject of a fugue, in which the 'blithe anarchs' disport themselves to the manner born. The booming of the Chimæra, personified by the Tuba Mirabilis, is heard through the tumult, while the chromatic scales of the Anarchs crowd round it. As the welter proceeds, phrases from the main theme of Burst the Second (No. 7) appear, the approach of a climax being heralded by the organ-tuner's scale, ascending step by step, all three themes combining at the longed-for appearance of "the Hideous." The Volkslied now rears its hitherto diminished head in an augmented form, when the movement reaches the key (more recognisable, perhaps, by its signature of one sharp than by its sound) of G major; the solemn notes of the organ accentuate the piety of the throng,

(No. 19.)



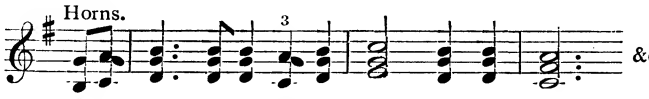
and a series of strepitously explosive augmented fifths leads to the high-water mark of sonority, where the unhappy Volkslied is thundered out in both forms, simultaneously dovetailed.

(No. 20.)



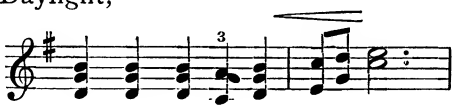
A short allusion to the theme (No. 7), a rush of descending chromatic diminished fifths, and a swirl of the Hydrophone indicate the sudden hush of the Anarchs as they hear their inevitable fate approaching. Then the Outraged Volkslied asserts itself on the Horns of its Dilemma in its true Diatonic colours:

(No. 21.)



and the Trumpets also are just expressing their determination to put off their return home until the Diatonic Daylight,

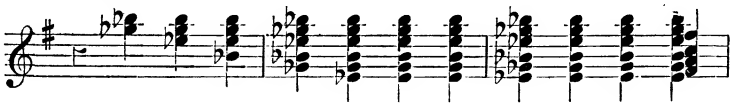
(No. 22.)



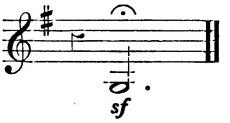
when the Goddess once more comes to the rescue of the affrighted Anarchs, and with a *fortissimo* 'Hence, loathèd melody,' and a shout of reprobation from its Chorus, the last vestige of its Tonality departs.

The final passage of the work rehabilitates the chromatic reputation of the Brigands, the work closing with a colossal Coda on a built-down chord of E flat minor in pulsating rhythm,

(No. 23.)



(note the striking superposition of the chord of F major), and, for decency's sake, a final note of the original key,



if it can be so termed.

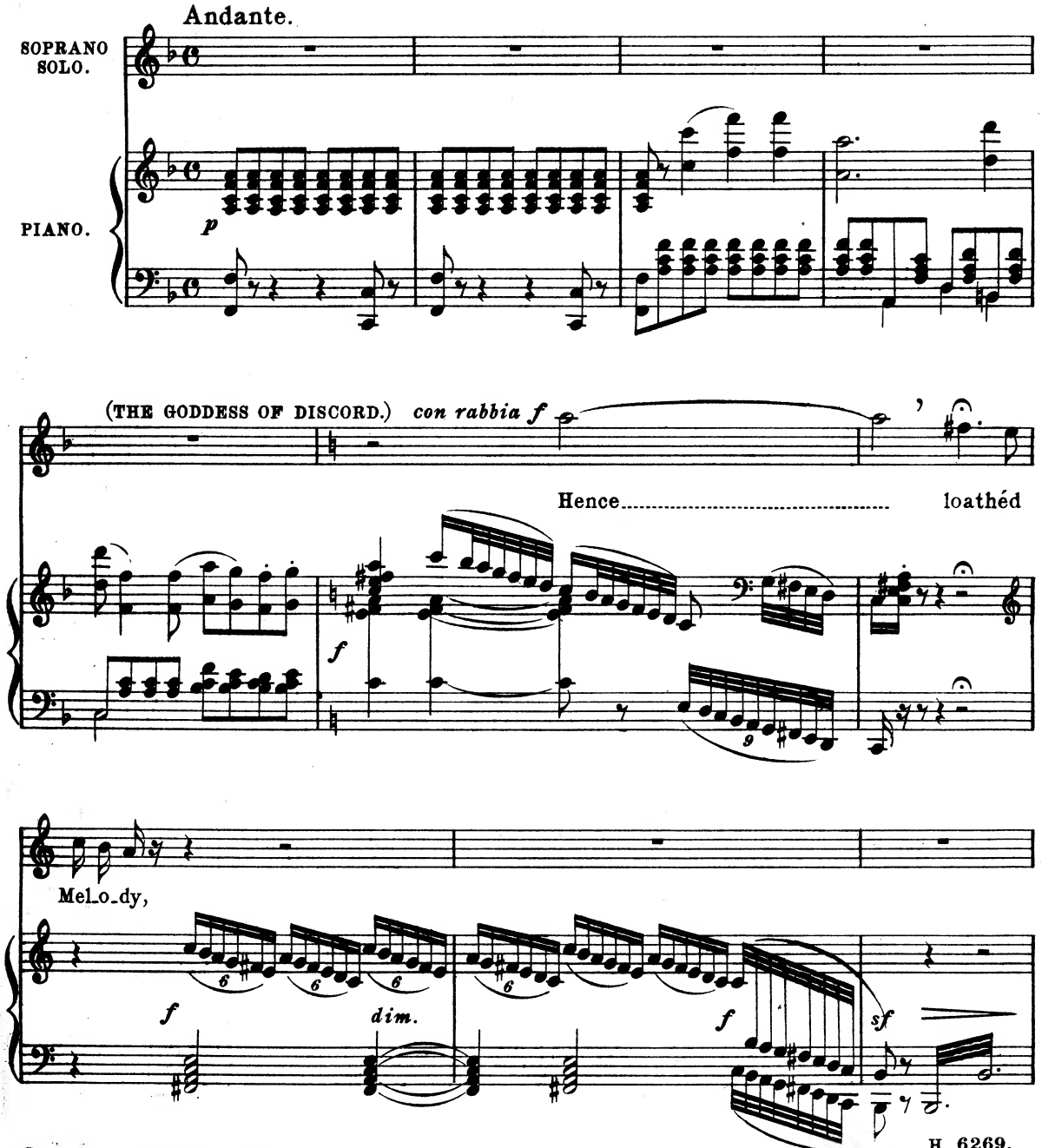
CALGACVS.

Ode to Discord.

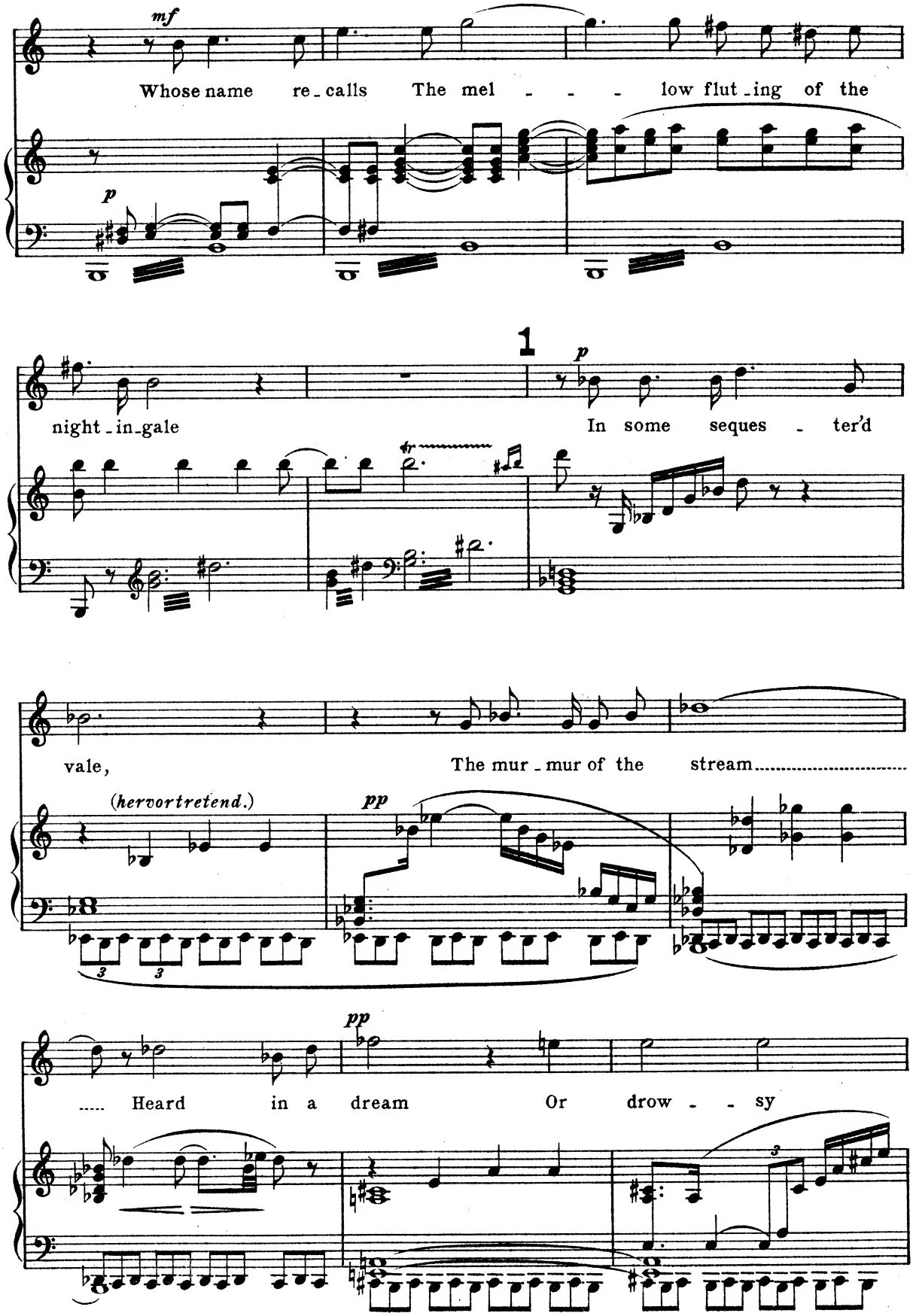
Poem by
C. L. GRAVES.

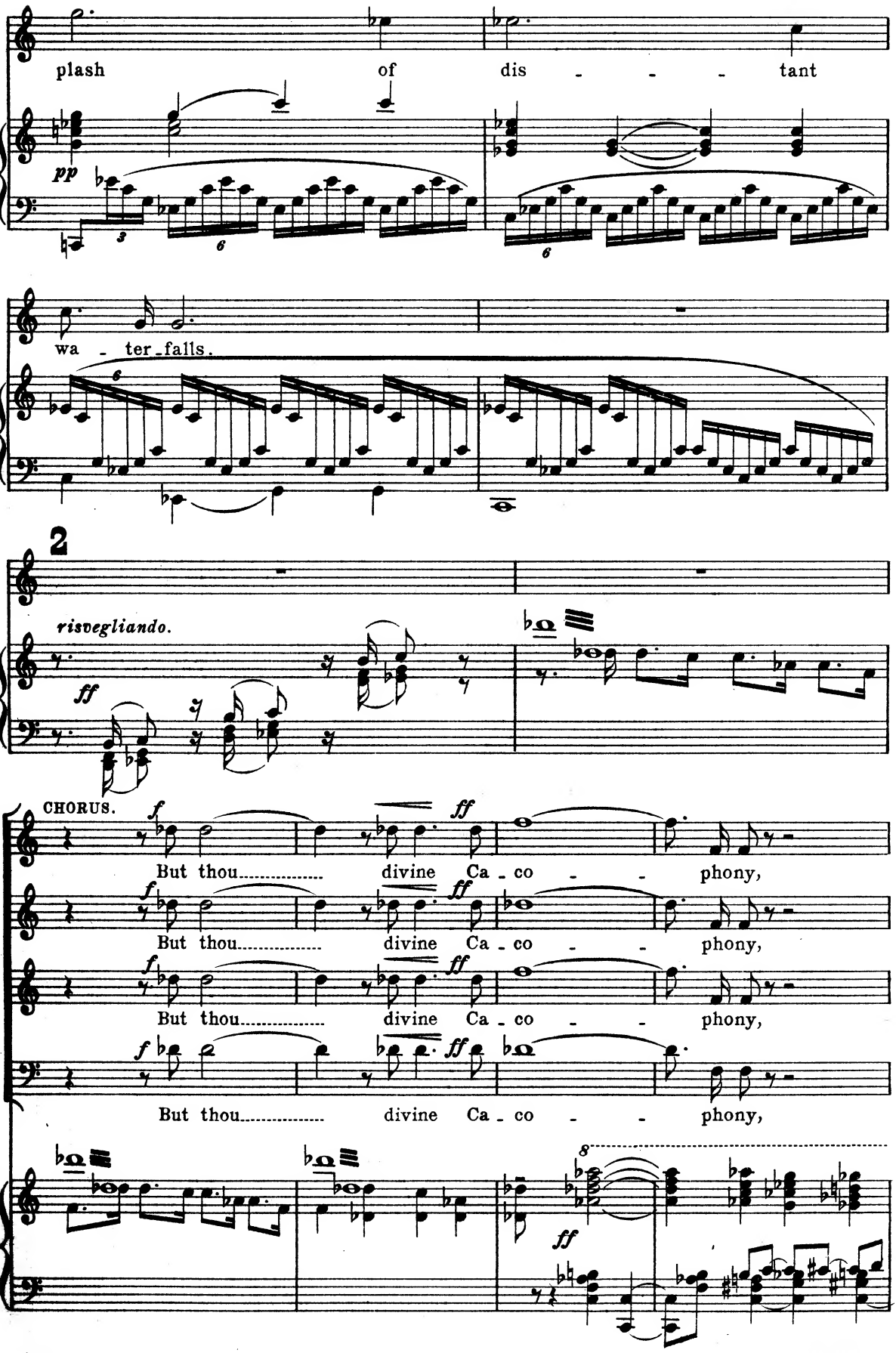
Set to Music (?) by
C. V. STANFORD. Hop. 1.

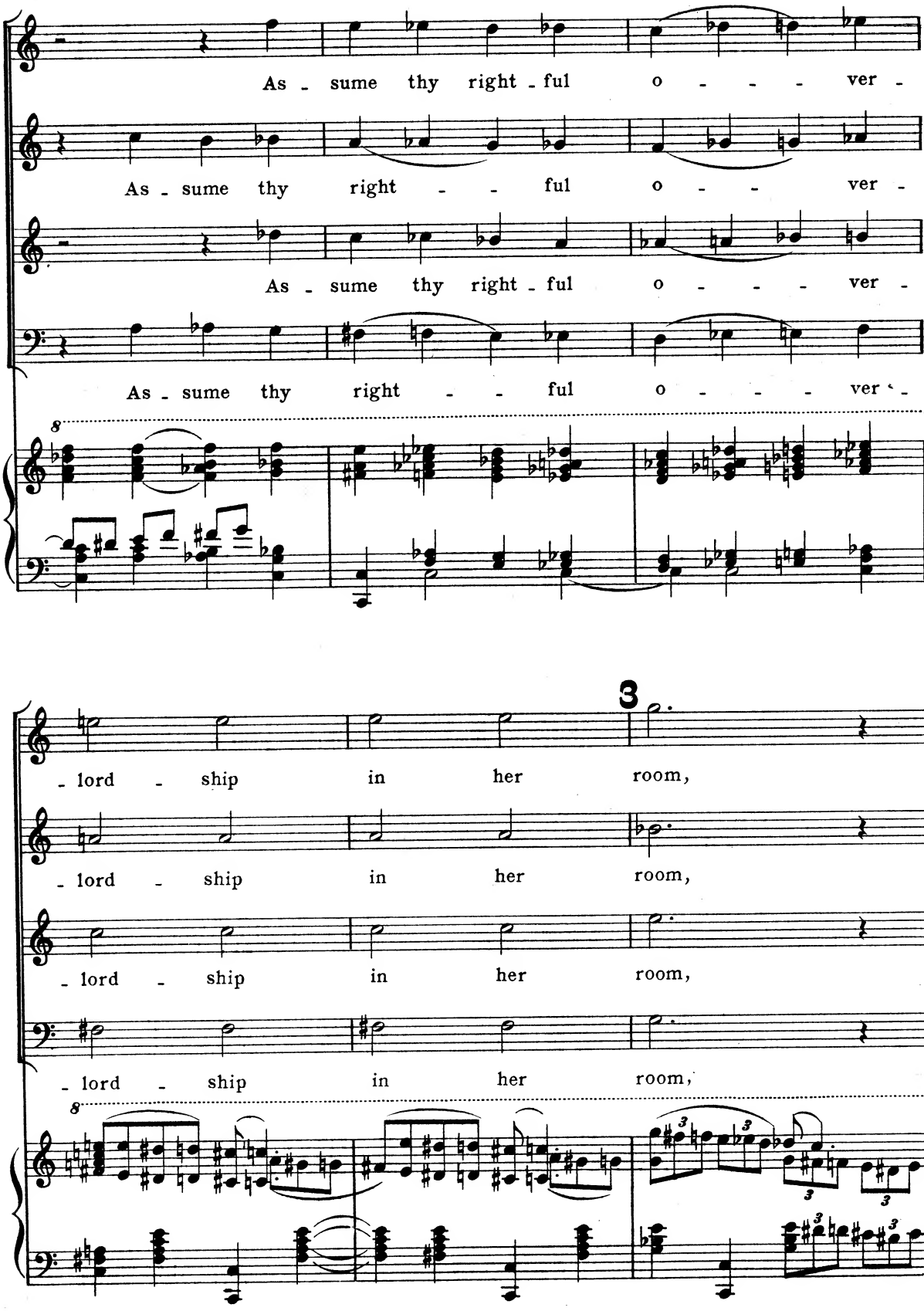
BURST THE FIRST.

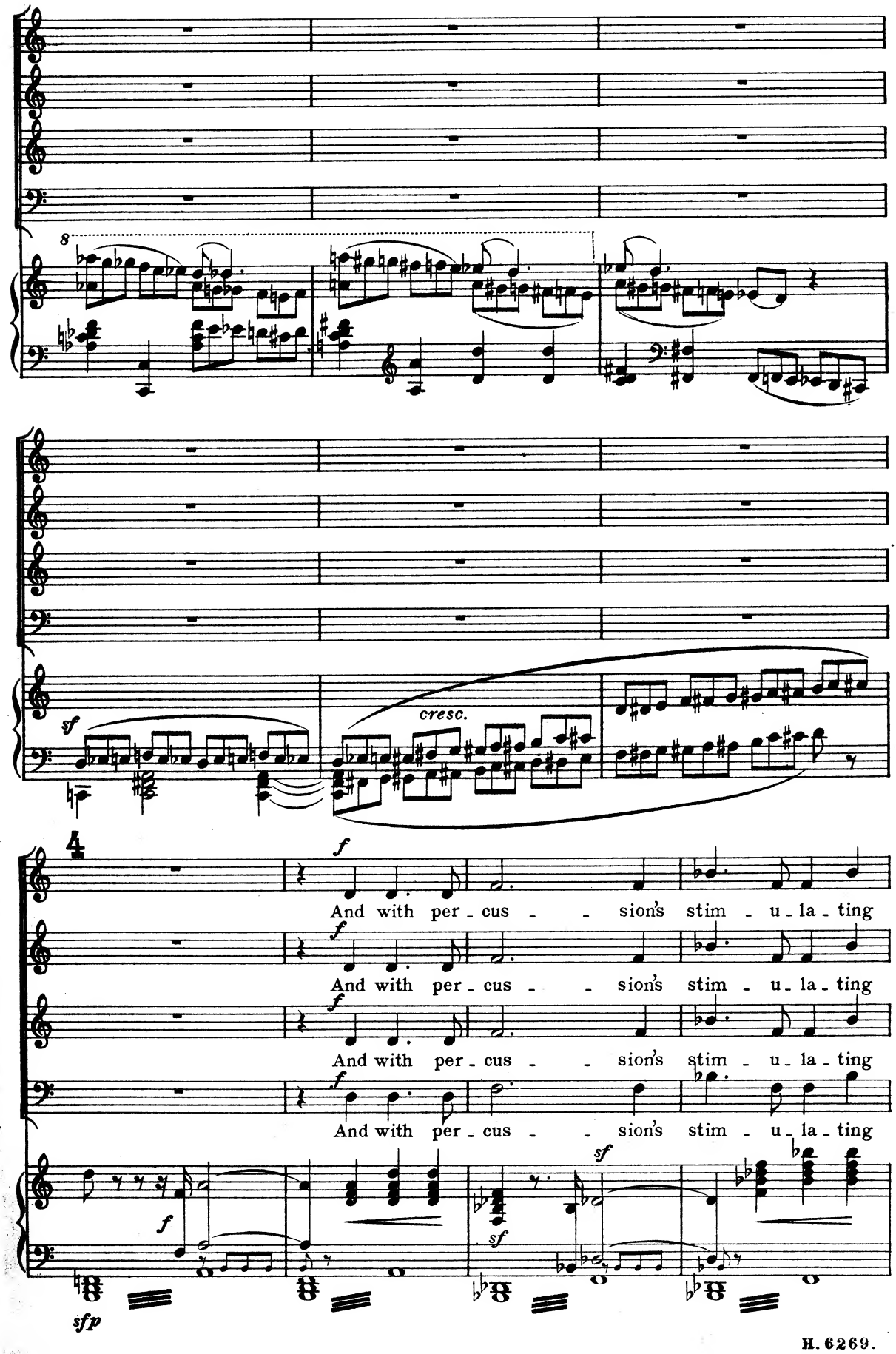


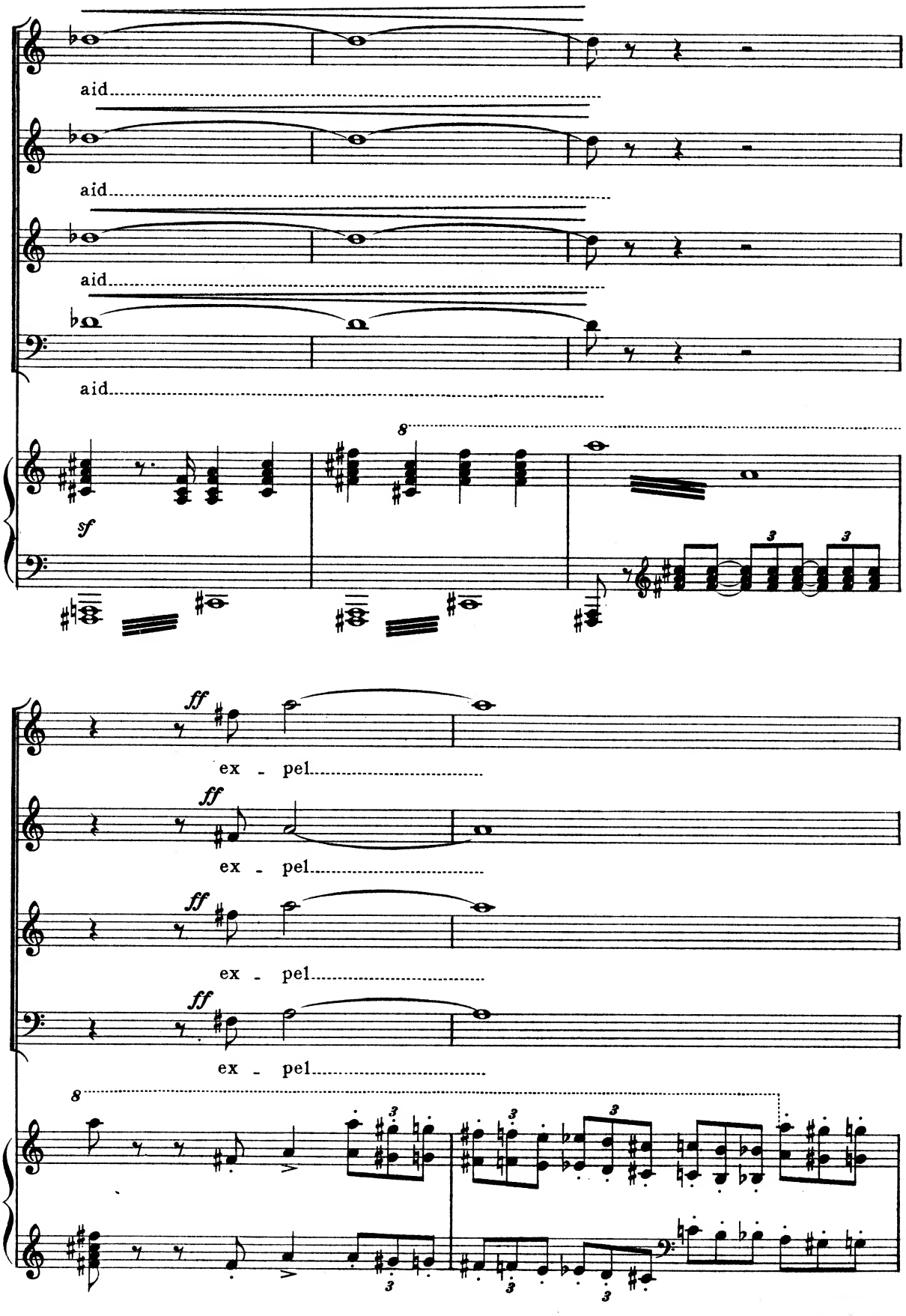
Copyright 1909 by Boosey & Co.

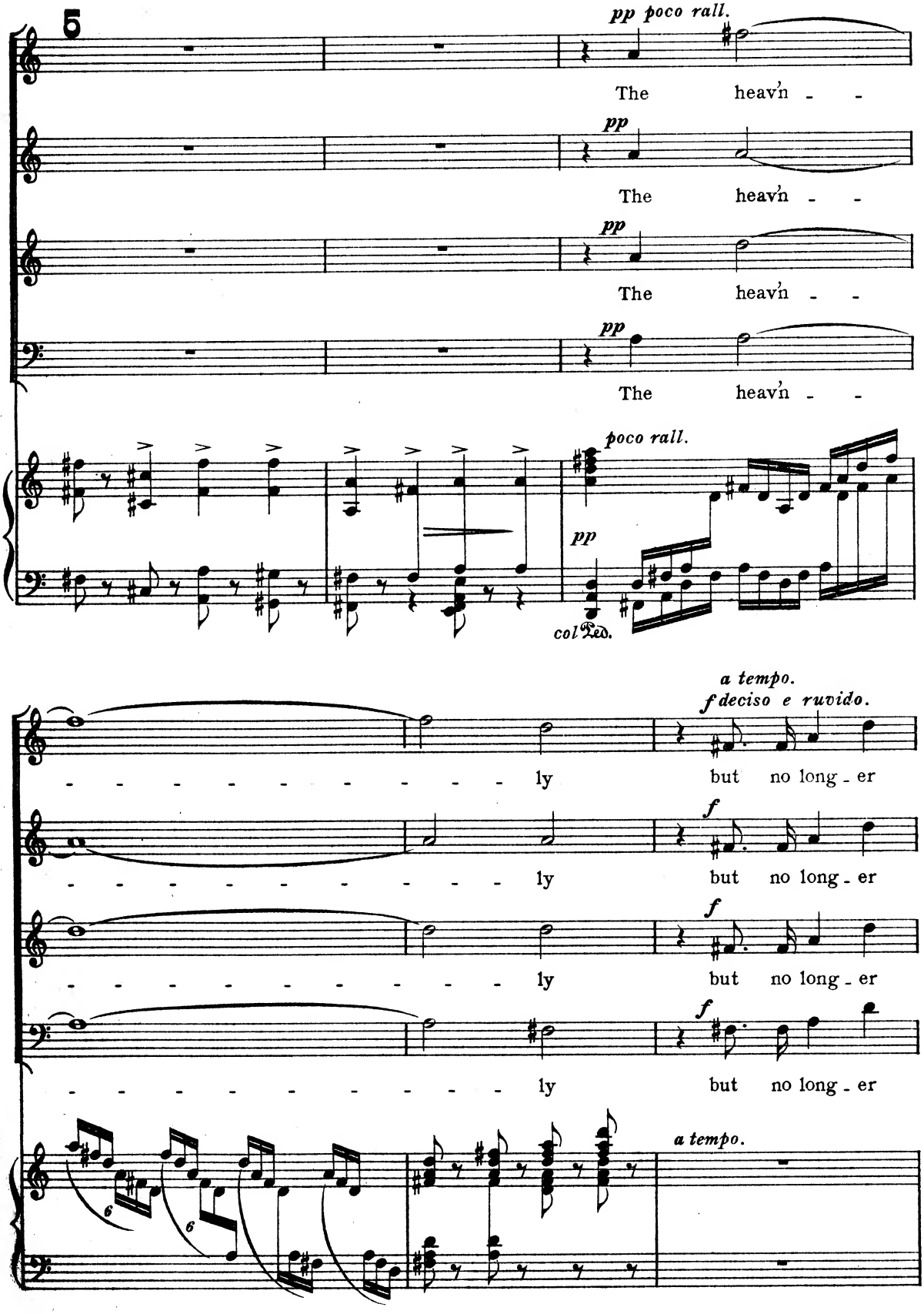

mf
Whose name re-calls The mel - - - low flut-ing of the
p
night-in-gale
1
p
In some seques - ter'd
vale,
The mur-mur of the stream
(hervortretend.)
pp
pp
Heard in a dream Or drow - - sy

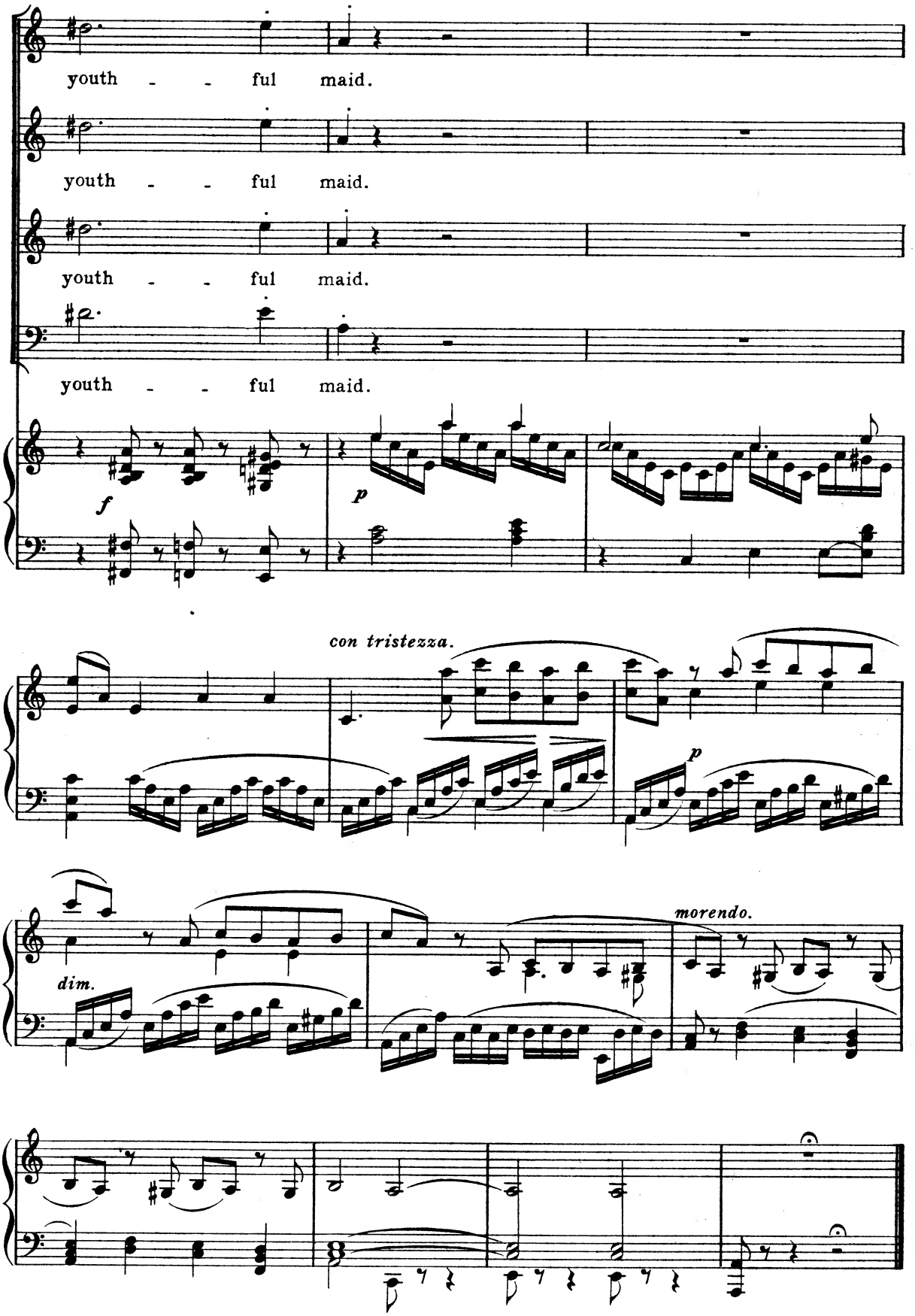

plash of dis - - - tant
pp
wa - ter - falls.
2
risvegliando.
ff
CHORUS.
f
But thou..... divine Ca - co - - phony,
ff
But thou..... divine Ca - co - - phony,
But thou..... divine Ca - co - - phony,
But thou..... divine Ca - co - - phony,
8
ff


As - sume thy right - ful o - - - - ver -
As - sume thy right - - ful o - - - ver -
As - sume thy right - ful o - - - - ver -
As - sume thy right - - ful o - - - - ver -
8
3
- lord - ship in her room,
- lord - ship in her room,
- lord - ship in her room,
- lord - ship in her room,
8

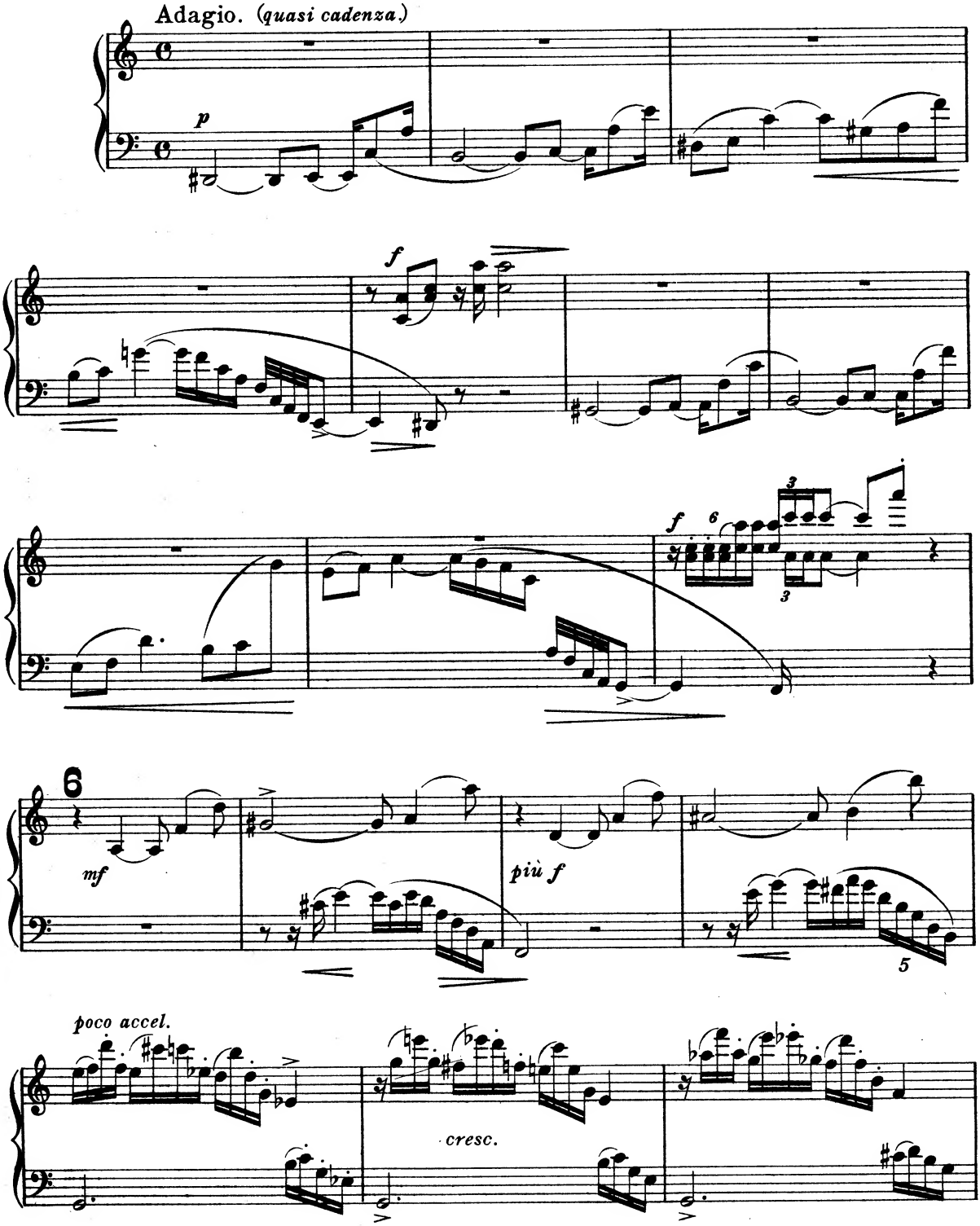

8
sf
cresc.
4/4
f
And with per - cus - - sion's stim - u - la - ting
And with per - cus - - sion's stim - u - la - ting
And with per - cus - - sion's stim - u - la - ting
f
sf
sf
sfp

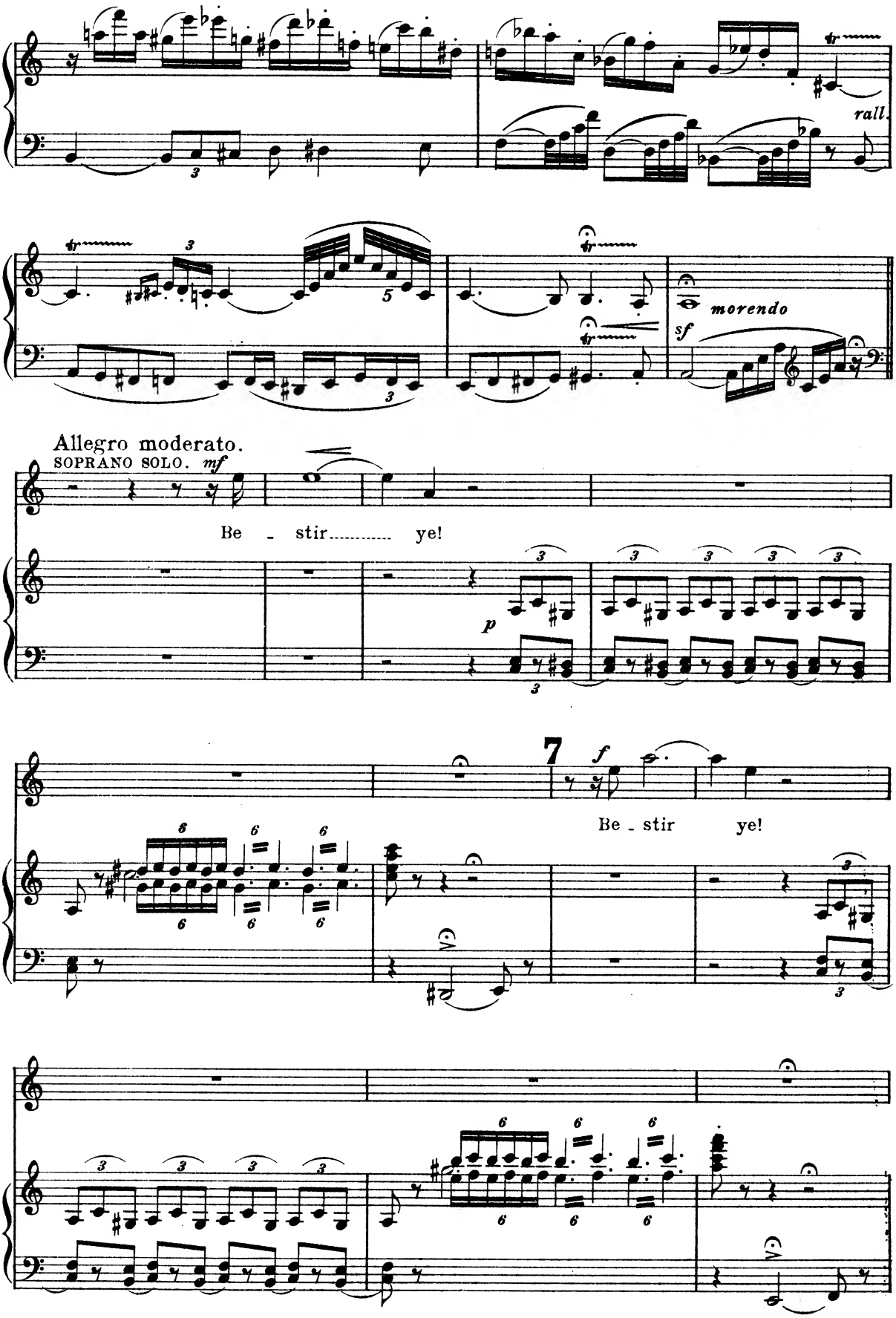

aid
aid
aid
aid
8
sf
3
3
ff
ex - pel
ff
ex - pel
ff
ex - pel
ff
ex - pel
8
3
3
3
3
3

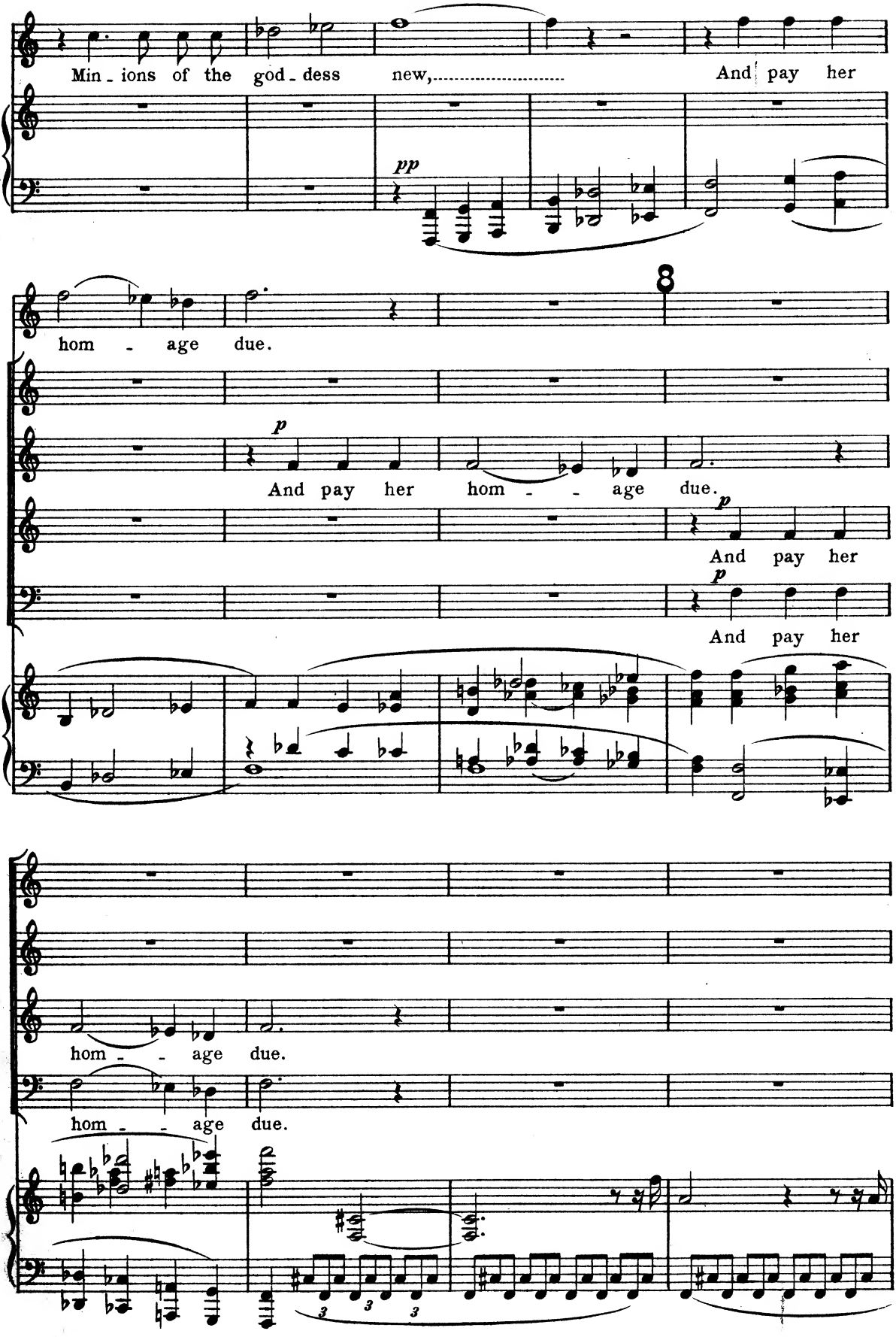

5
pp poco rall.
The heav'n - -
pp
The heav'n - -
pp
The heav'n - -
pp
The heav'n - -
poco rall.
pp
col Ped.
a tempo.
f deciso e ruvido.
- - - - - - - - - - - ly but no long - er
f
- - - - - - - - - - - ly but no long - er
f
- - - - - - - - - - - ly but no long - er
f
- - - - - - - - - - - ly but no long - er
6
6
a tempo.

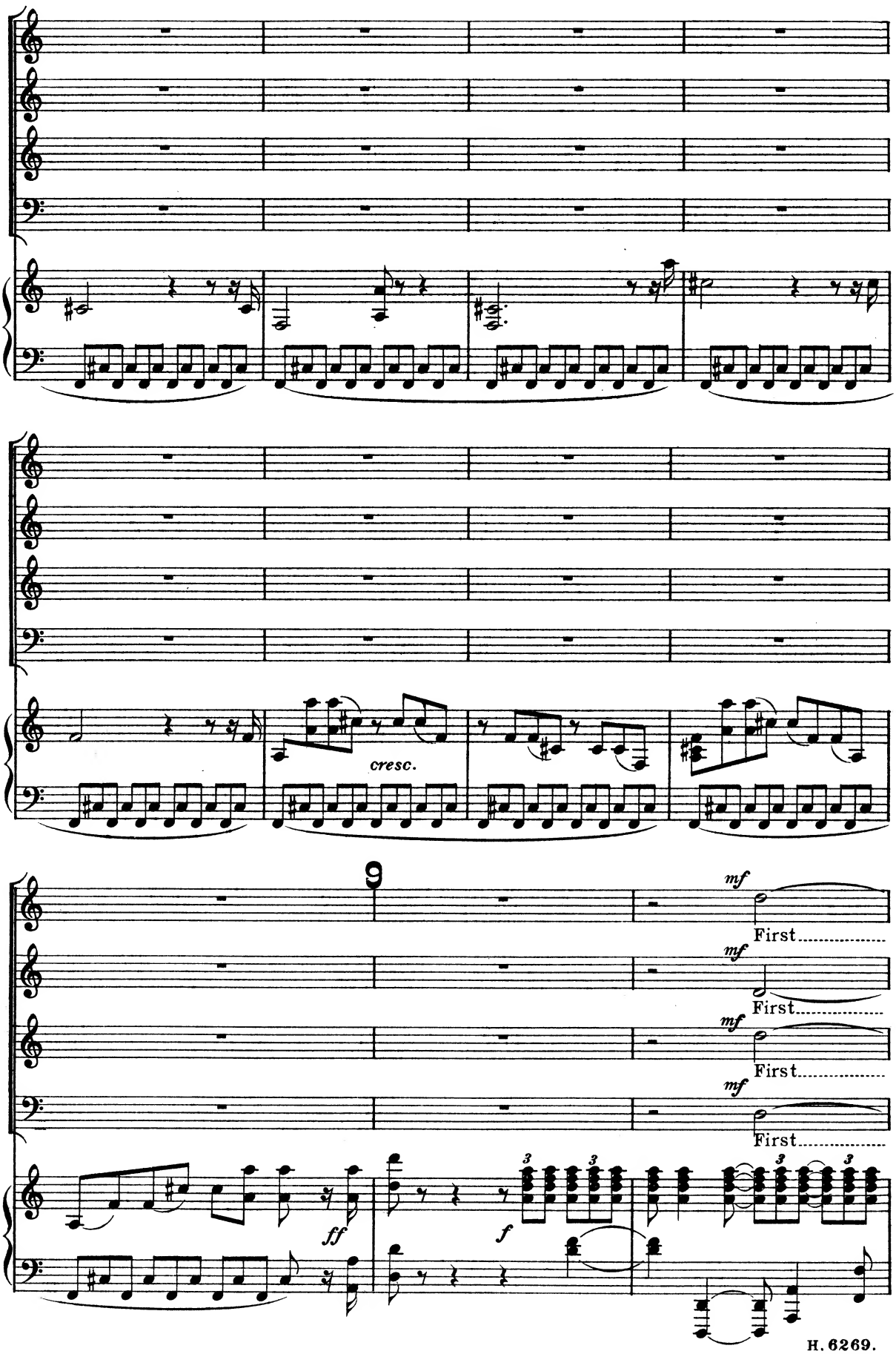

youth - - ful maid.
youth - - ful maid.
youth - - ful maid.
youth - - ful maid.
f
p
con tristezza.
p
dim.
morendo.

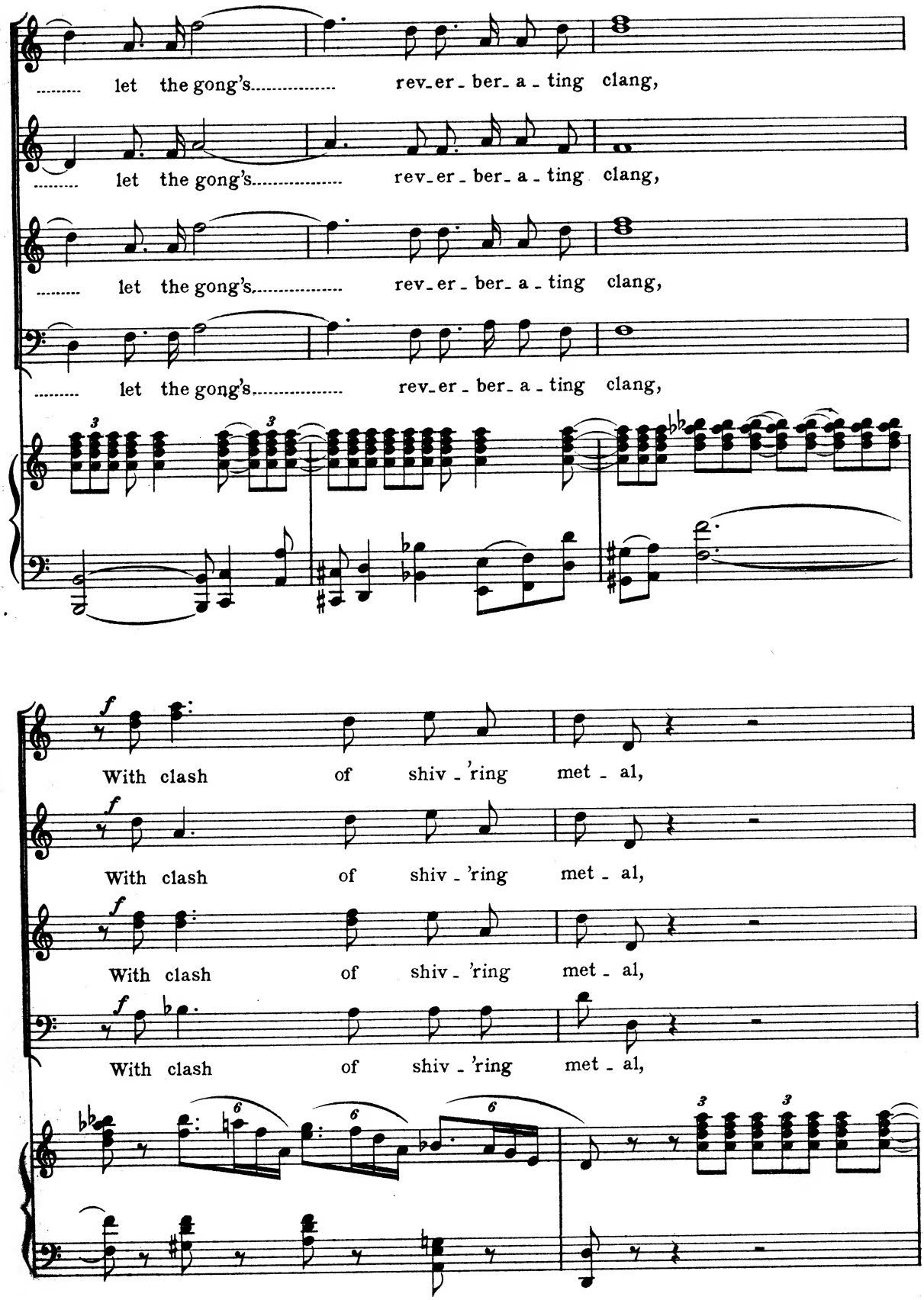
BURST THE SECOND.

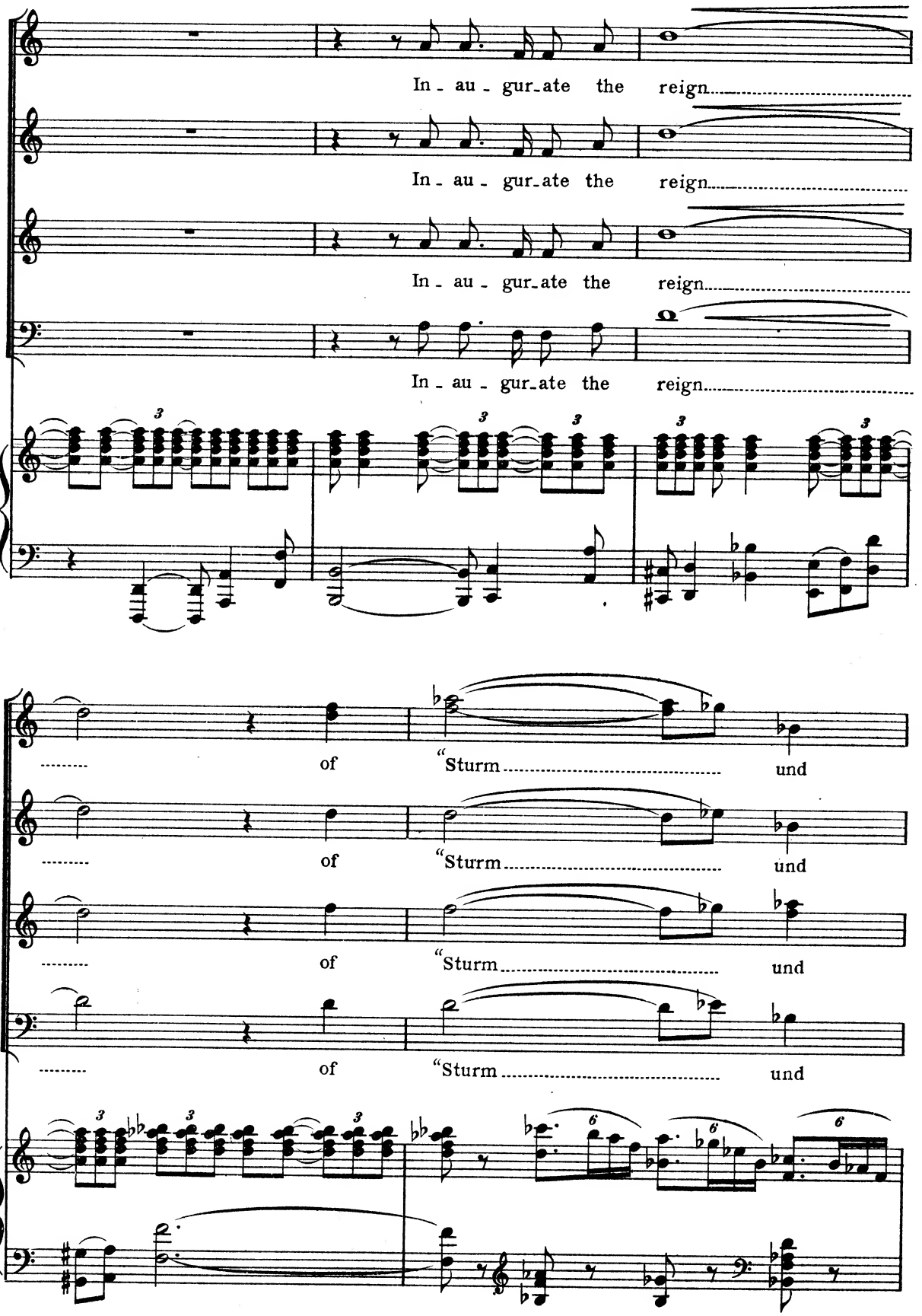


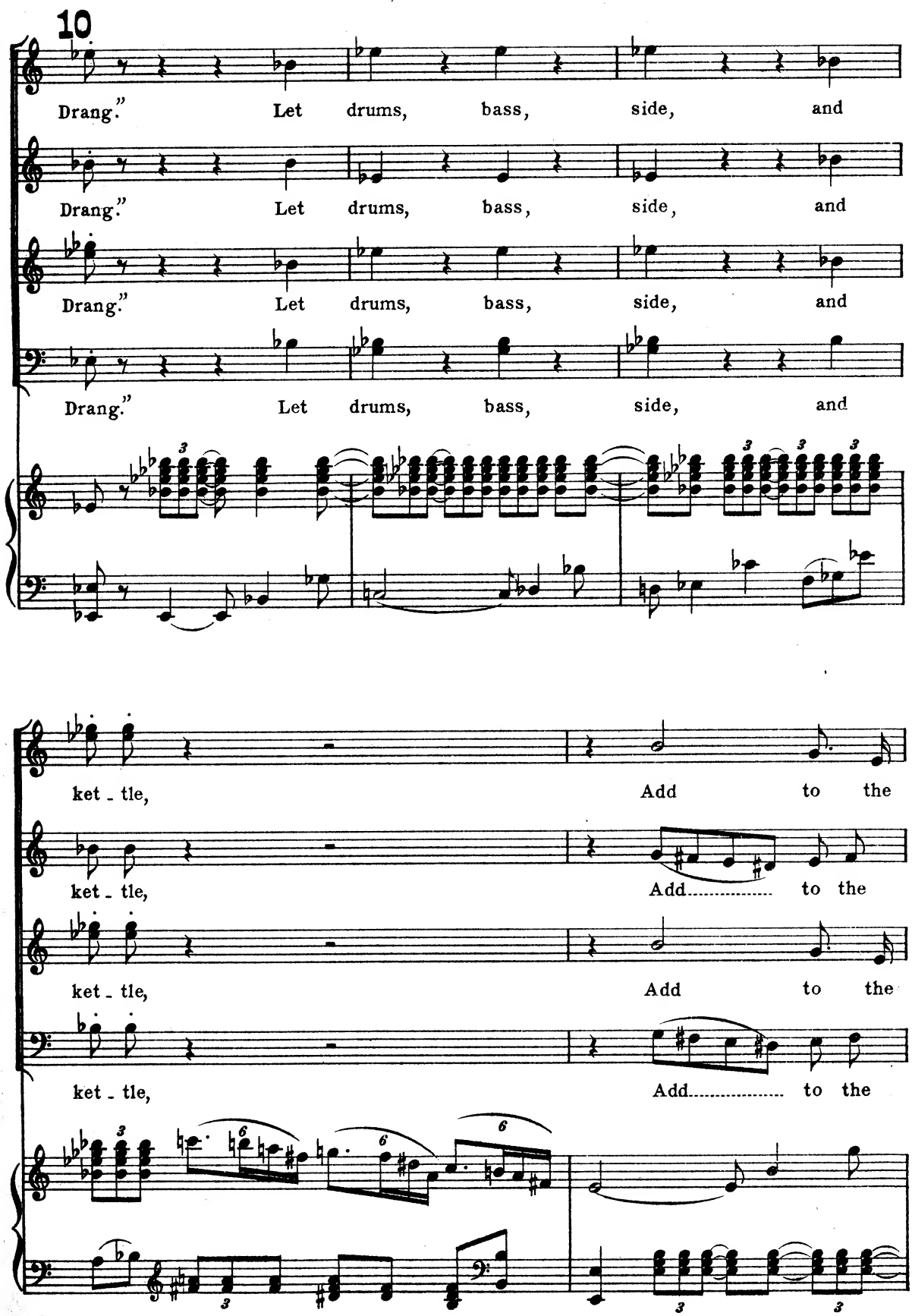

rall.
morendo
sf
Allegro moderato.
SOPRANO SOLO. mf
Be - stir..... ye!
p
7
f
Be - stir ye!

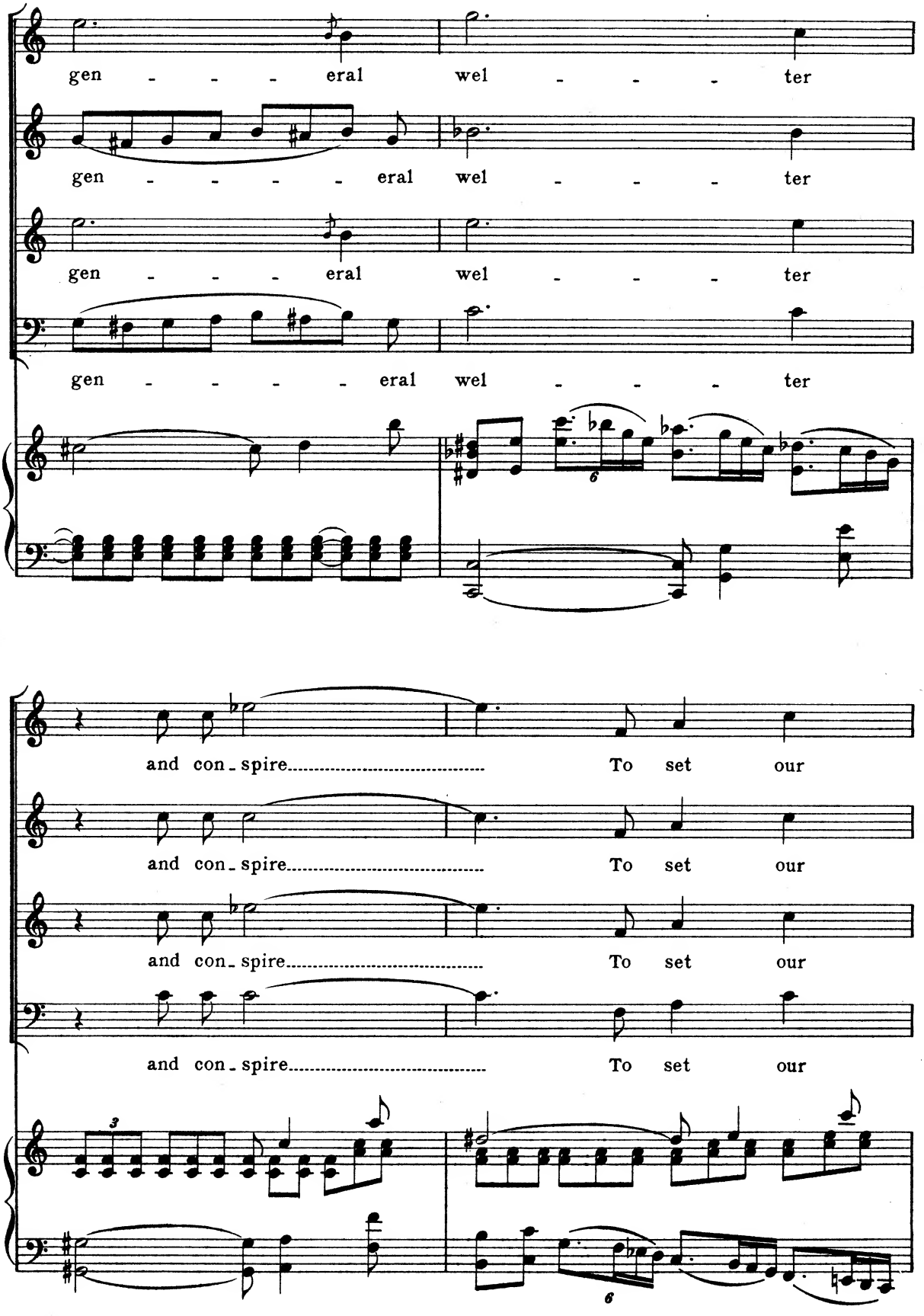

Min - ions of the god - dess new,
And pay her
pp
hom - age due.
8
p
And pay her hom - - age due.
p
And pay her
p
And pay her
hom - - age due.
hom - - age due.
3
3
3

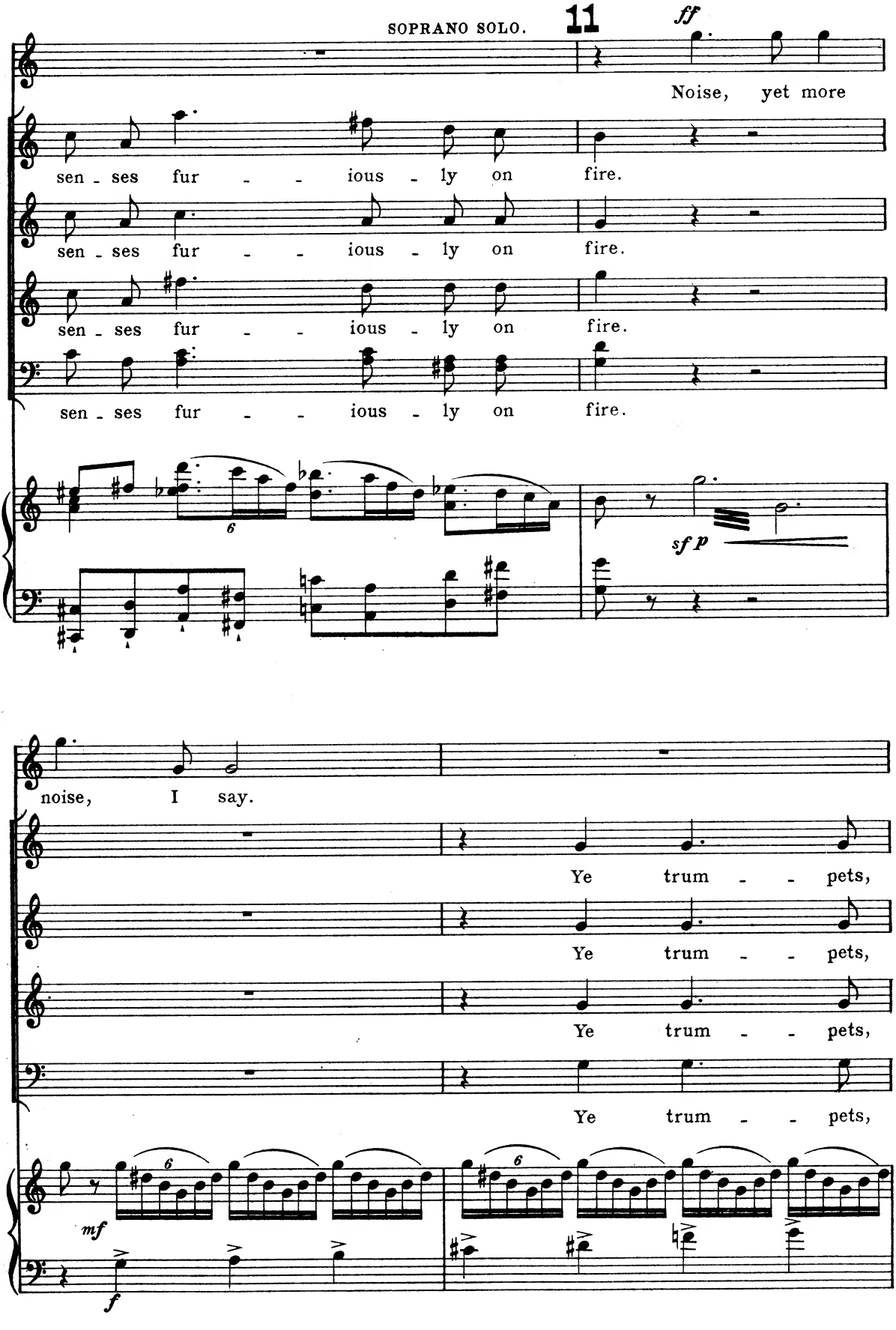

cresc.
9
mf
First
mf
First
mf
First
mf
First
ff
f

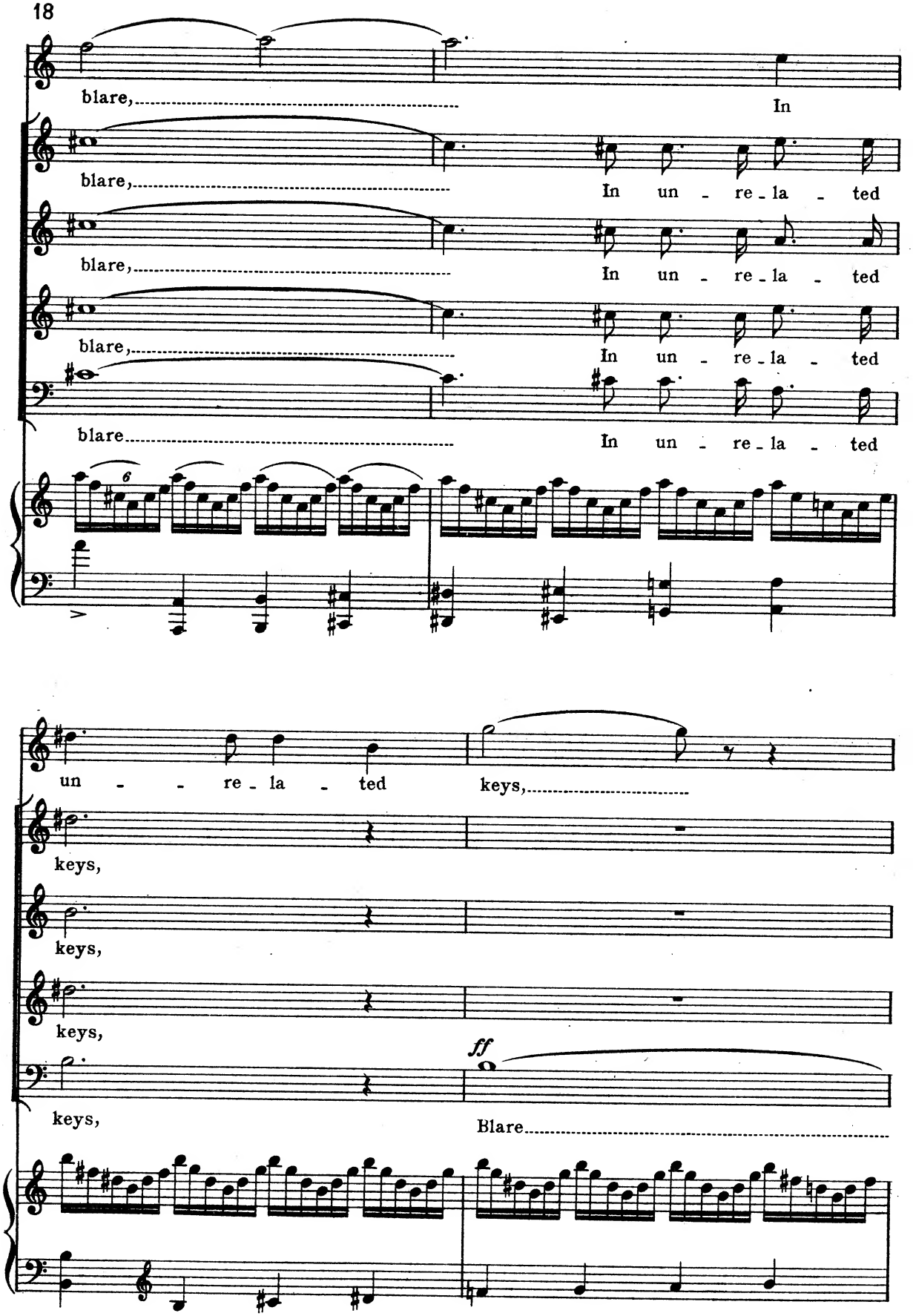

let the gong's rev_er_ber_a_ting clang,
let the gong's rev_er_ber_a_ting clang,
let the gong's rev_er_ber_a_ting clang,
let the gong's rev_er_ber_a_ting clang,
With clash of shiv_'ring met_al,
With clash of shiv_'ring met_al,
With clash of shiv_'ring met_al,
With clash of shiv_'ring met_al,

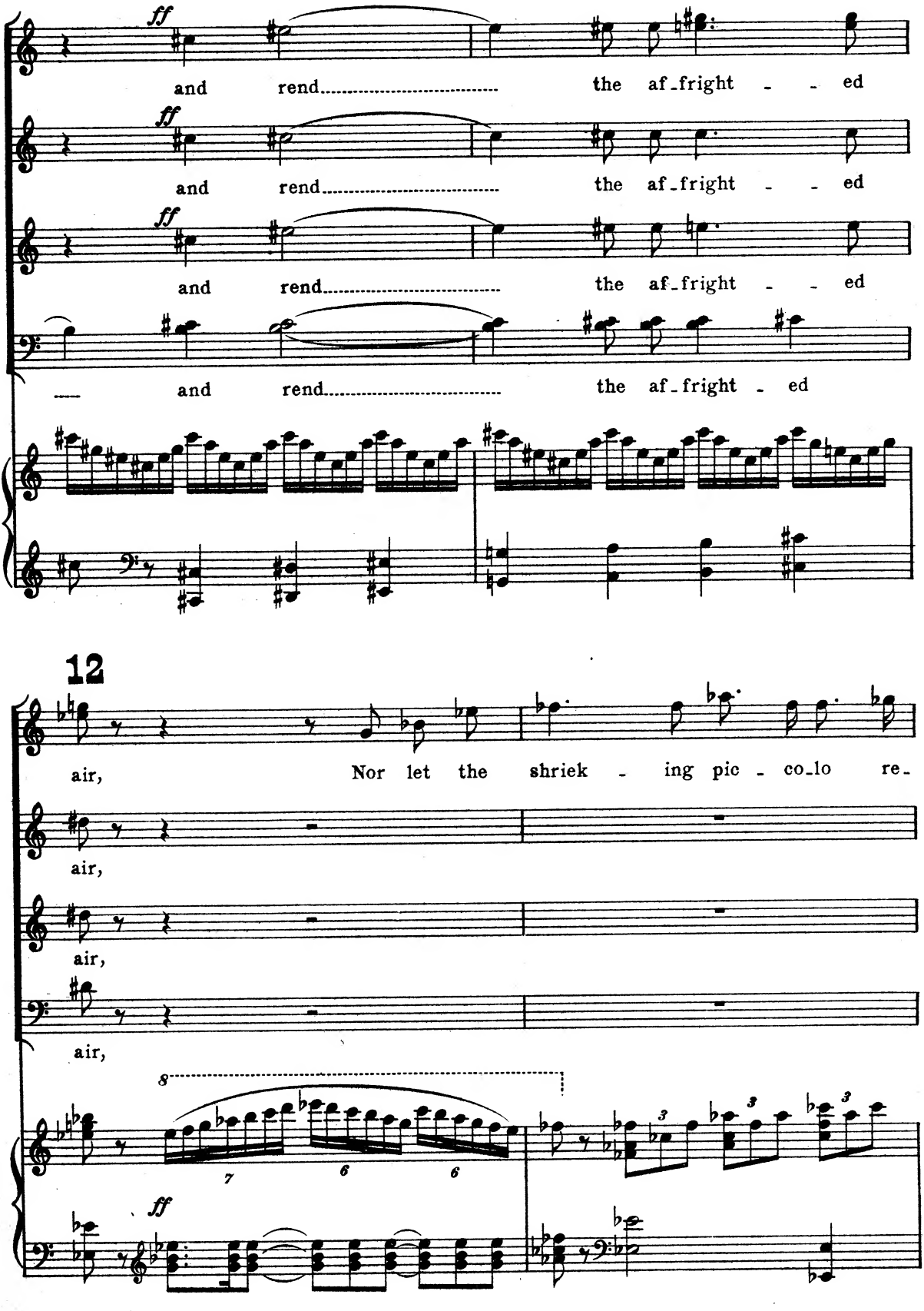

In - au - gur - ate the reign
In - au - gur - ate the reign
In - au - gur - ate the reign
In - au - gur - ate the reign
of "Sturm und
of "Sturm und
of "Sturm und
of "Sturm und

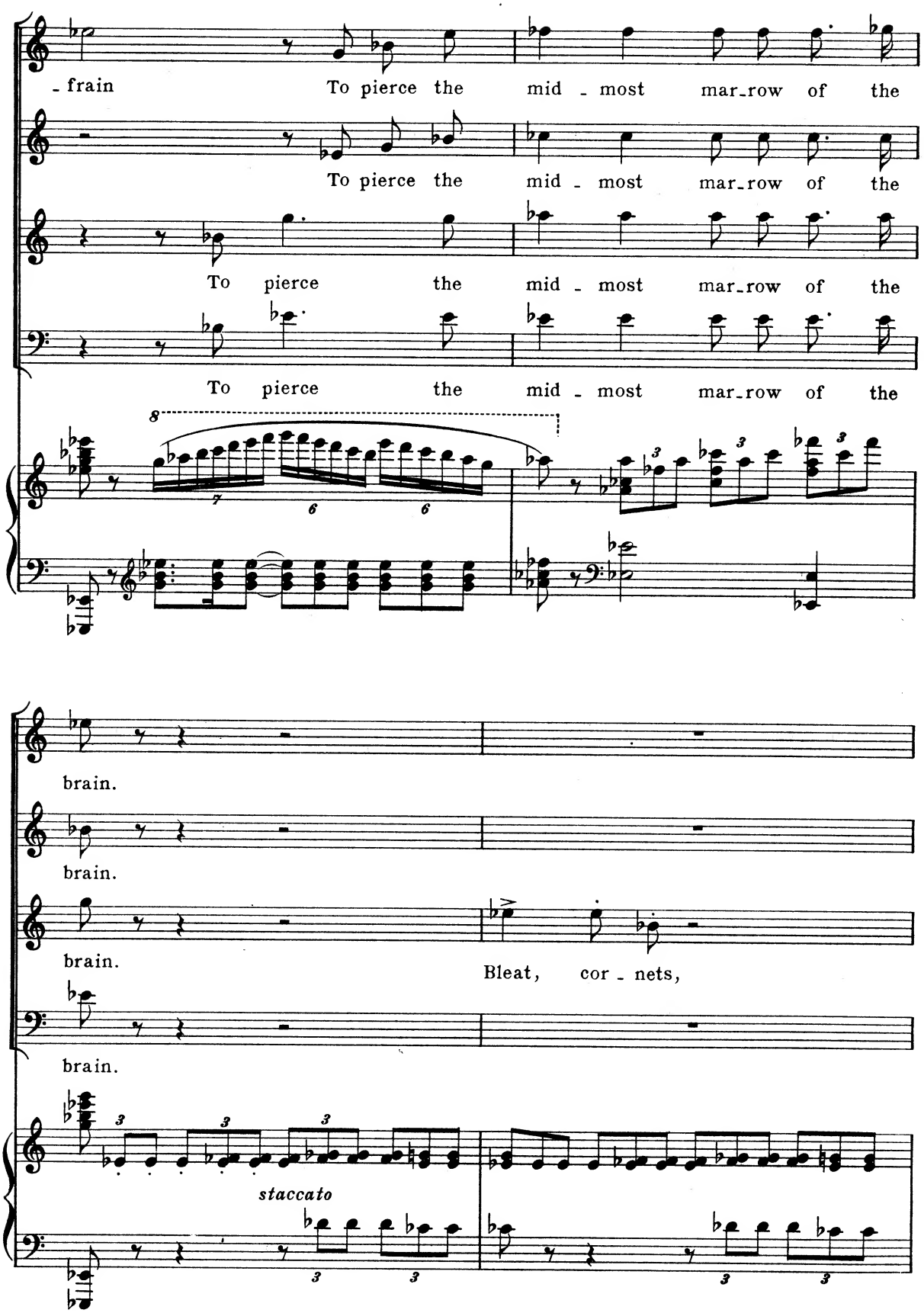

10
Drang." Let drums, bass, side, and
Drang." Let drums, bass, side, and
Drang." Let drums, bass, side, and
Drang." Let drums, bass, side, and
ket - tle, Add to the
ket - tle, Add to the
ket - tle, Add to the
ket - tle, Add to the

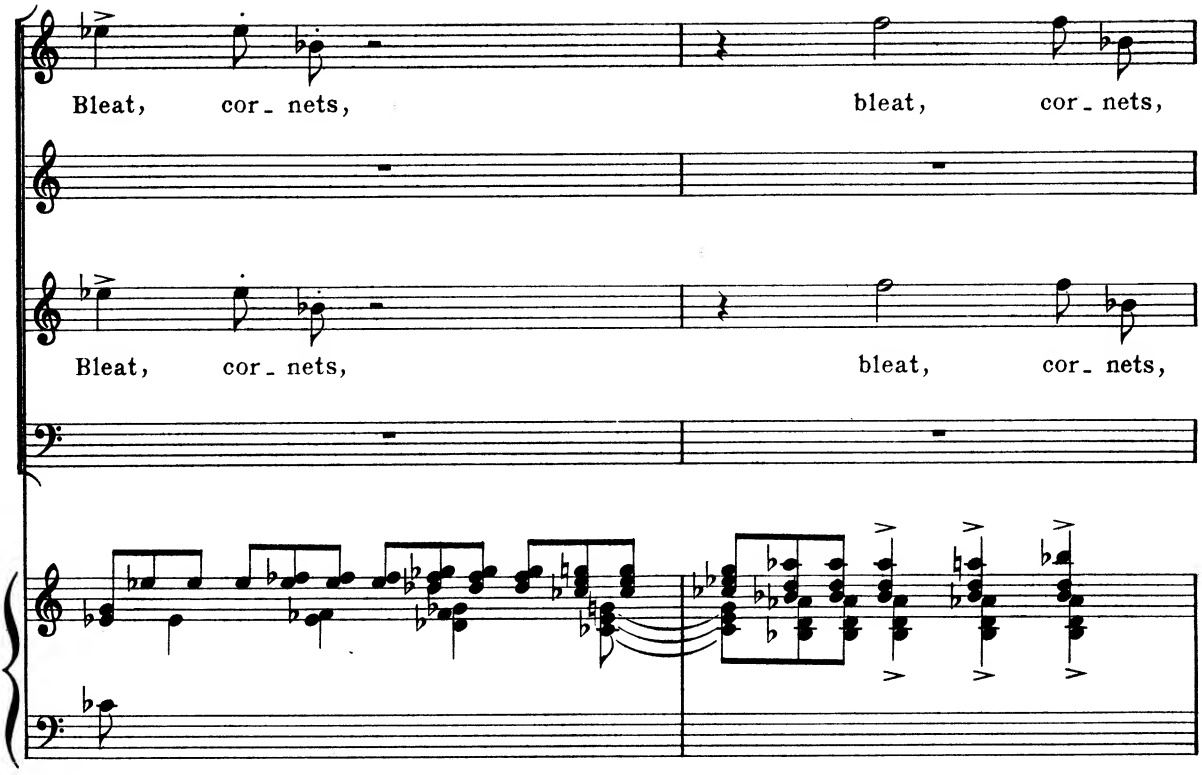

gen - - - - eral wel - - - - ter
gen - - - - - eral wel - - - - ter
gen - - - - eral wel - - - - ter
gen - - - - - eral wel - - - - ter
and con - spire To set our
and con - spire To set our
and con - spire To set our
and con - spire To set our


SOPRANO SOLO.
11
ff
Noise, yet more
sen - ses fur - - ious - ly on fire.
sen - ses fur - - ious - ly on fire.
sen - ses fur - - ious - ly on fire.
sen - ses fur - - ious - ly on fire.
6
sf p
noise, I say.
Ye trum - - pets,
Ye trum - - pets,
Ye trum - - pets,
Ye trum - - pets,
mf
f
6
6

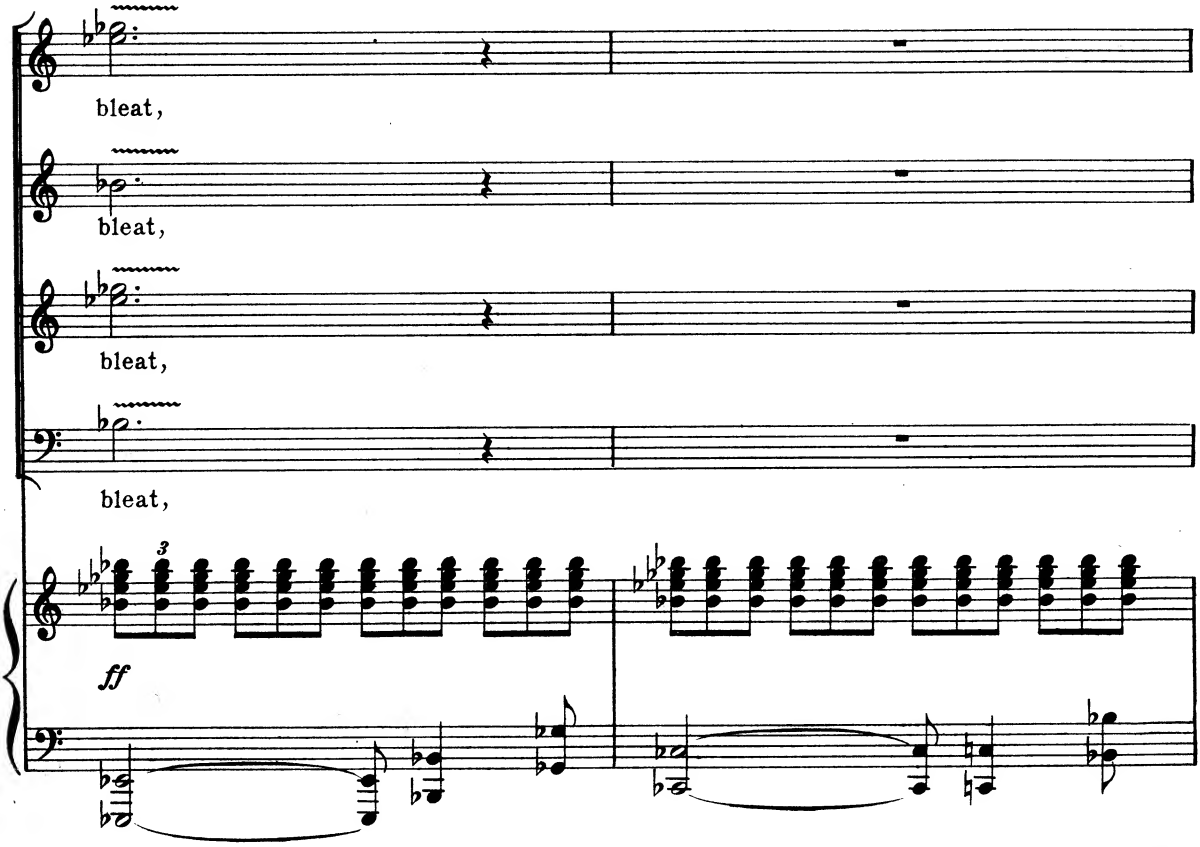

blare,
In
blare,
In un - re - la - ted
blare,
In un - re - la - ted
blare,
In un - re - la - ted
blare
In un - re - la - ted
6
un - - re - la - ted
keys,
keys,
keys,
keys,
keys,
ff
Blare

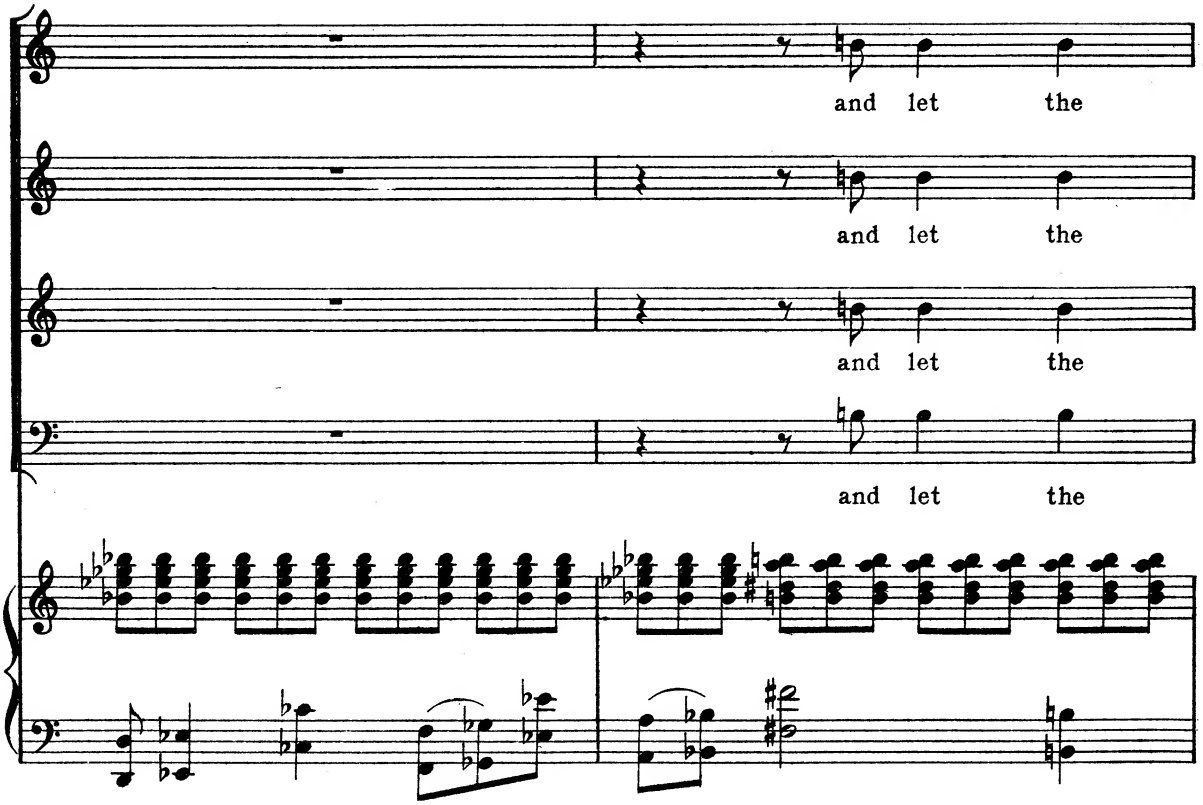

ff
and rend..... the af-fright - - ed
ff
and rend..... the af-fright - - ed
ff
and rend..... the af-fright - - ed
and rend..... the af-fright - ed
12
air, Nor let the shriek - ing pic - co-lo re-
air,
air,
air,
8
7
6
6
3
3
3
ff

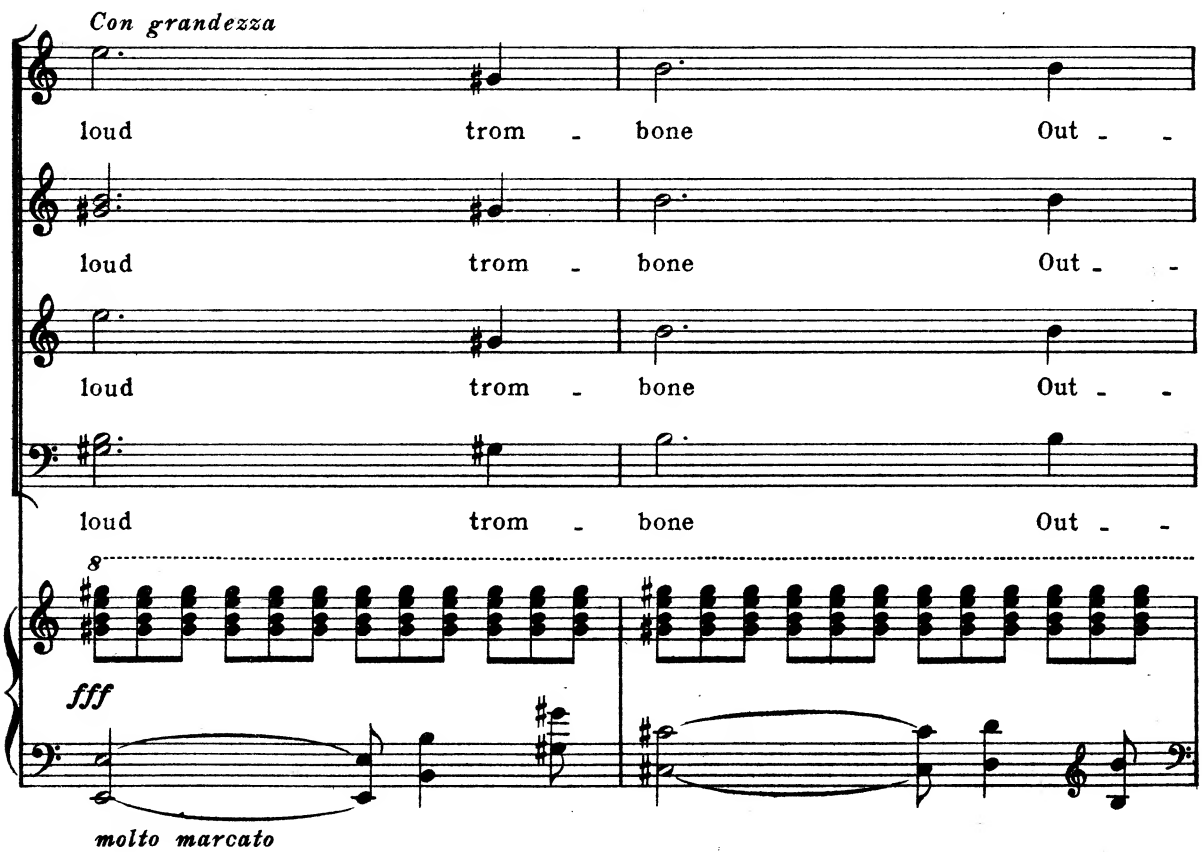

- frain To pierce the mid - most mar-row of the
To pierce the mid - most mar-row of the
To pierce the mid - most mar-row of the
To pierce the mid - most mar-row of the
8
brain.
brain.
brain.
Bleat, cor - nets,
brain.
staccato

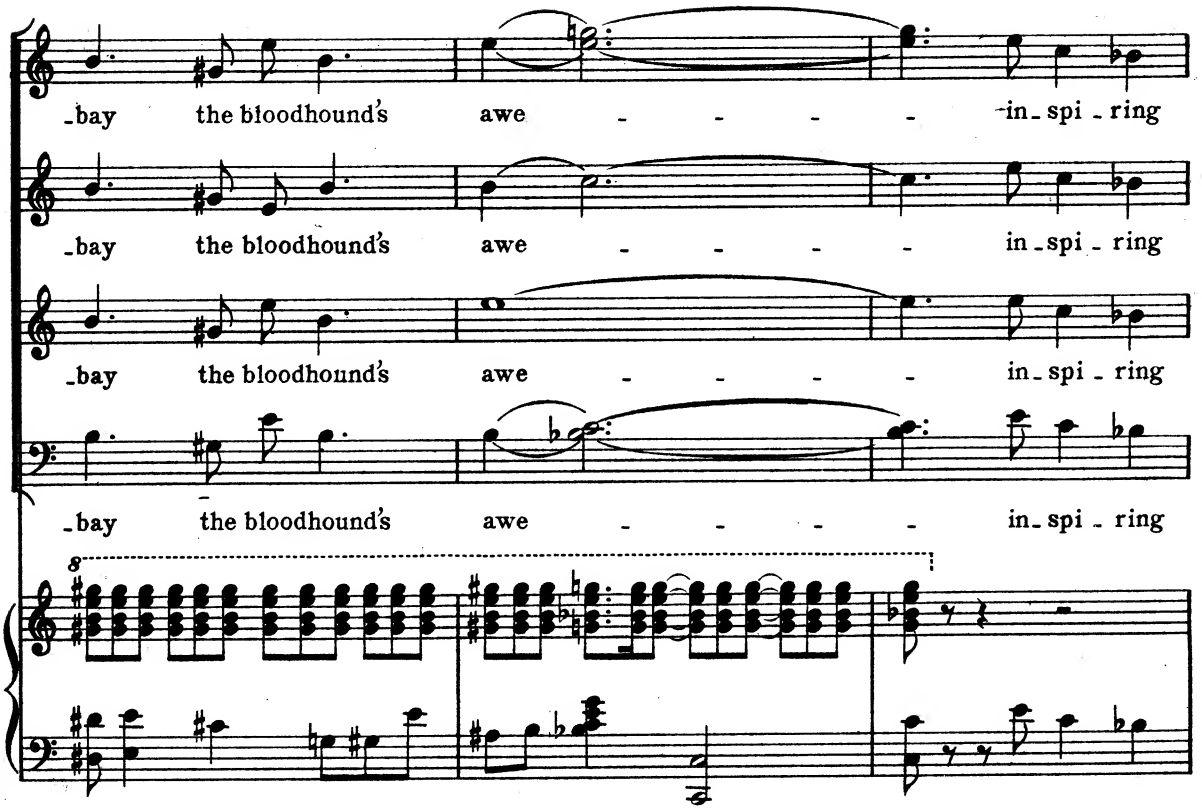

Bleat, cor_ nets, bleat, cor_ nets,
Bleat, cor_ nets, bleat, cor_ nets,

13

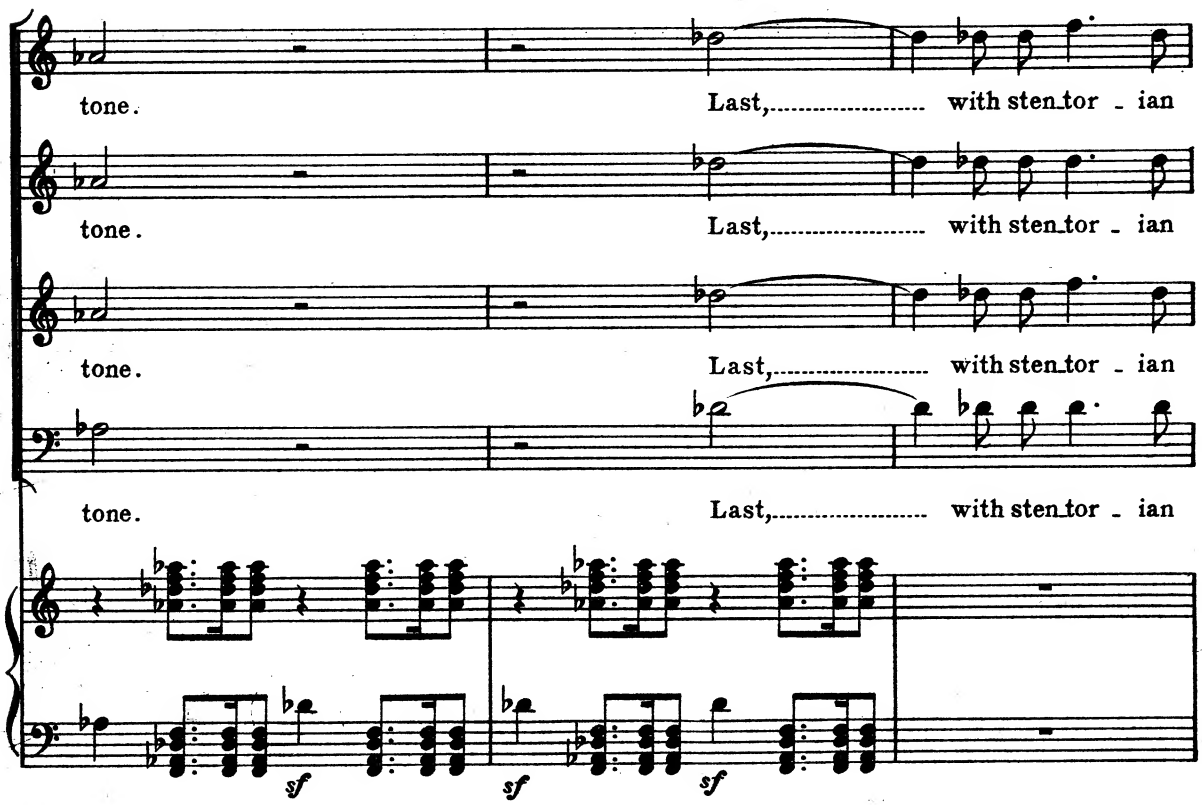

bleat,
bleat,
bleat,
bleat,
3
ff

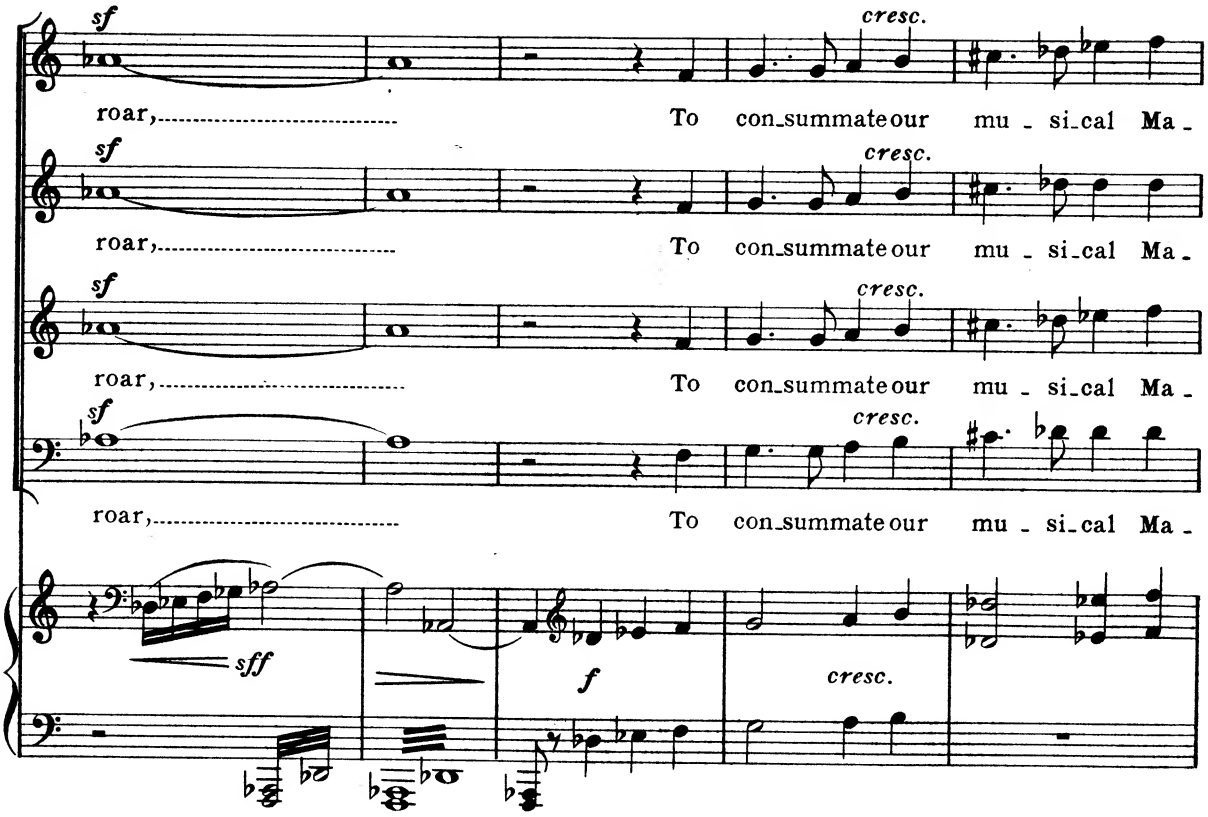

and let the
and let the
and let the
and let the


Con grandezza
loud trom - bone Out - -
loud trom - bone Out - -
loud trom - bone Out - -
loud trom - bone Out - -
8
fff
molto marcato

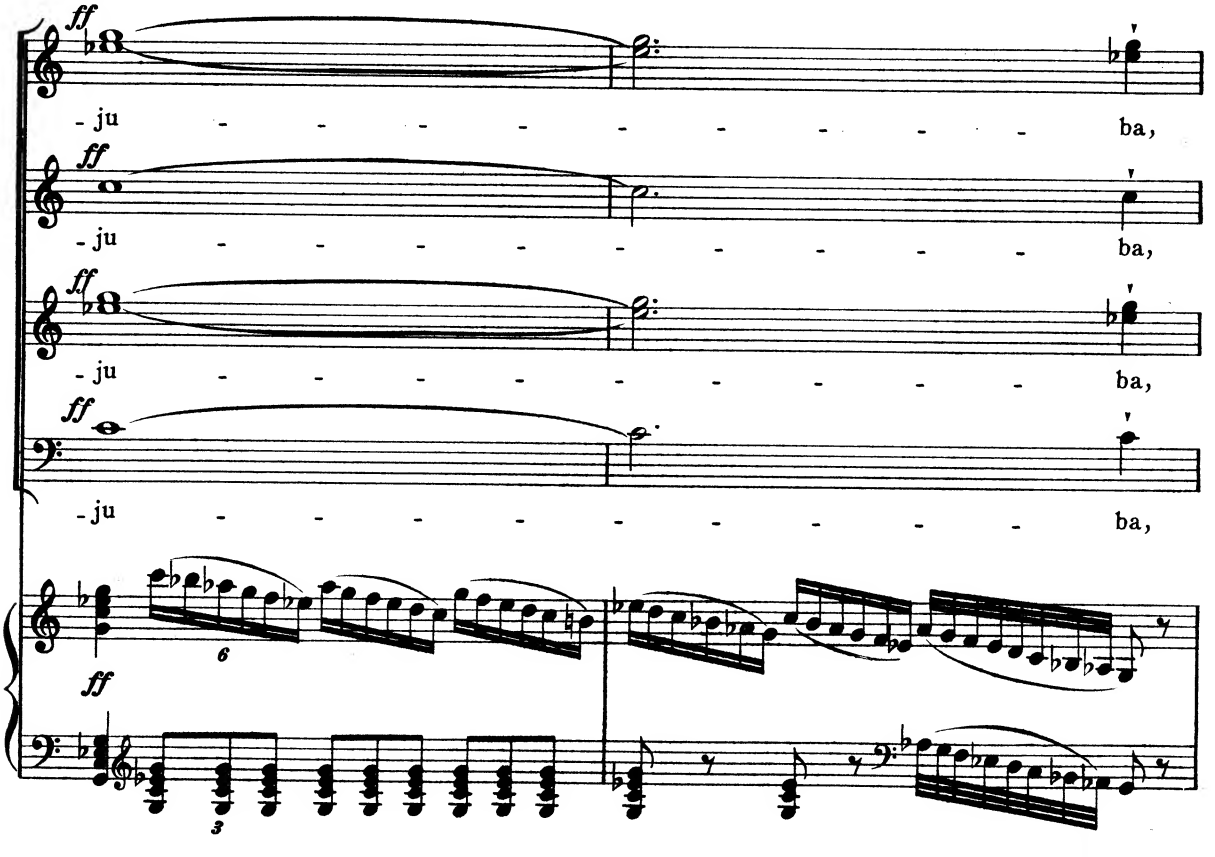

-bay the bloodhound's awe - - - - - in-spi-ring
-bay the bloodhound's awe - - - - - in-spi-ring
-bay the bloodhound's awe - - - - - in-spi-ring
-bay the bloodhound's awe - - - - - in-spi-ring
8

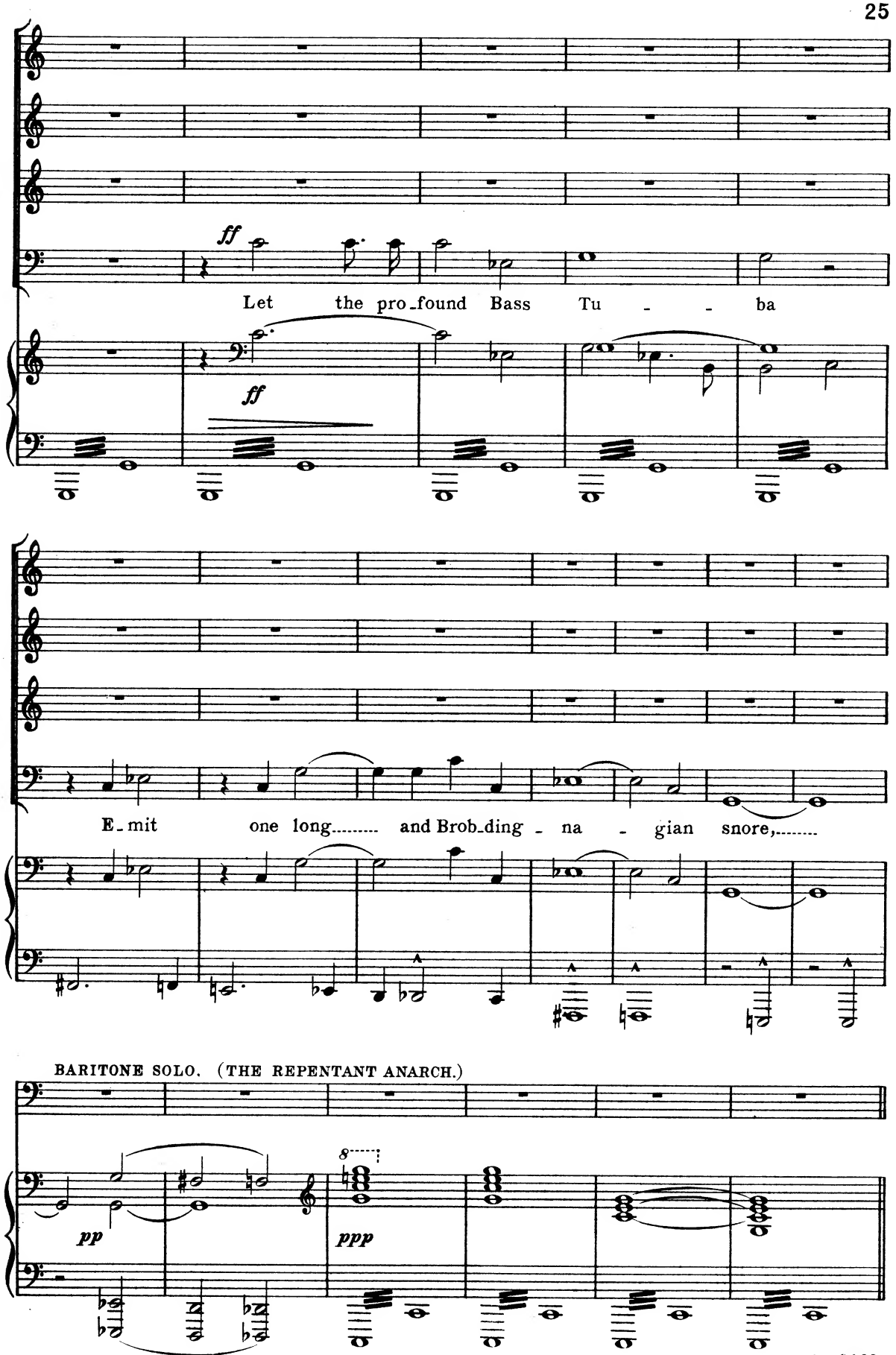
14


tone. Last,..... with sten-tor-ian
tone. Last,..... with sten-tor-ian
tone. Last,..... with sten-tor-ian
tone. Last,..... with sten-tor-ian
sf
sf
sf


sf
cresc.
roar,
To con_summate our mu - si_cal Ma -
sf
cresc.
roar,
To con_summate our mu - si_cal Ma -
sf
cresc.
roar,
To con_summate our mu - si_cal Ma -
sf
cresc.
roar,
To con_summate our mu - si_cal Ma -
sff
f
cresc.

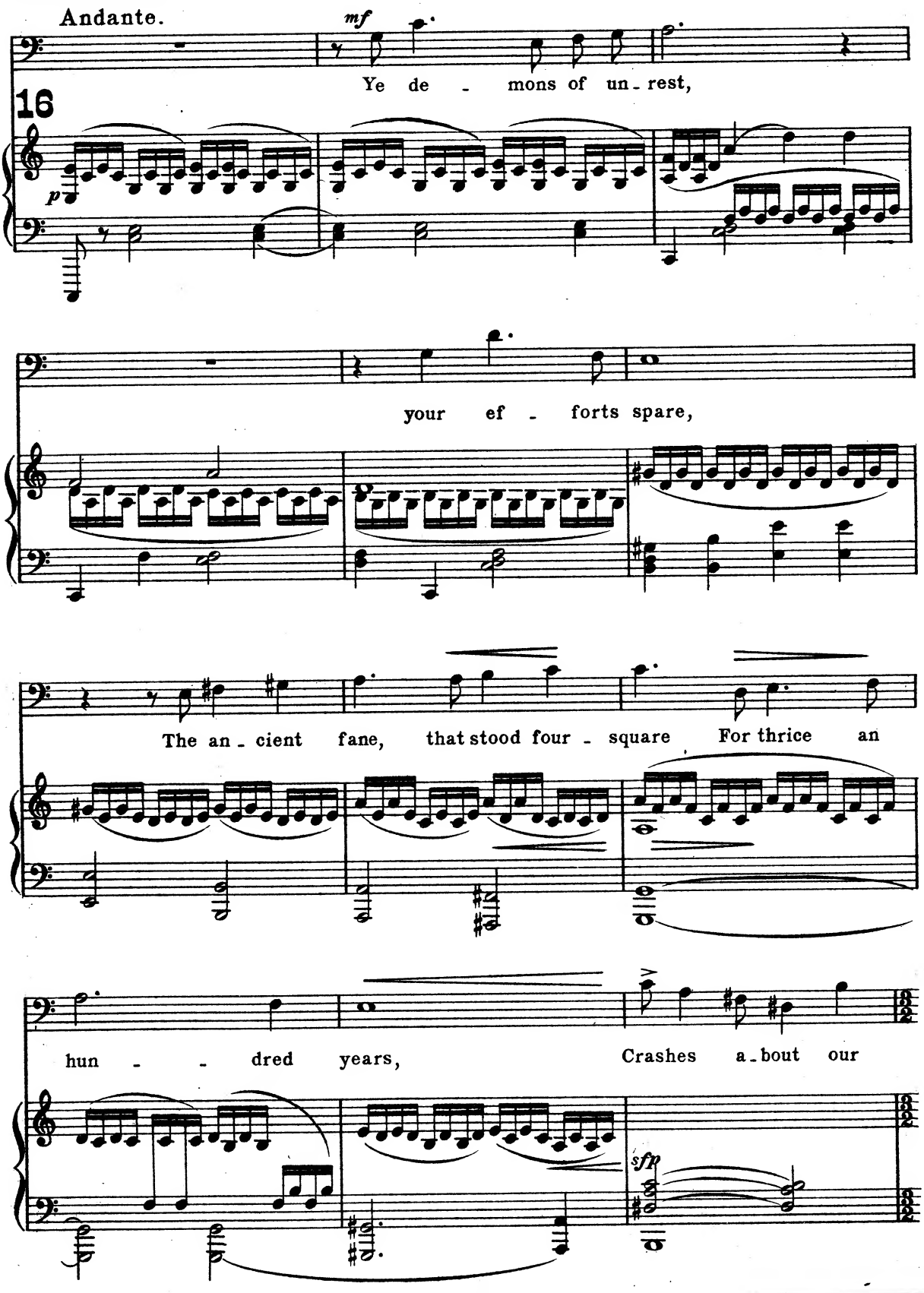
15

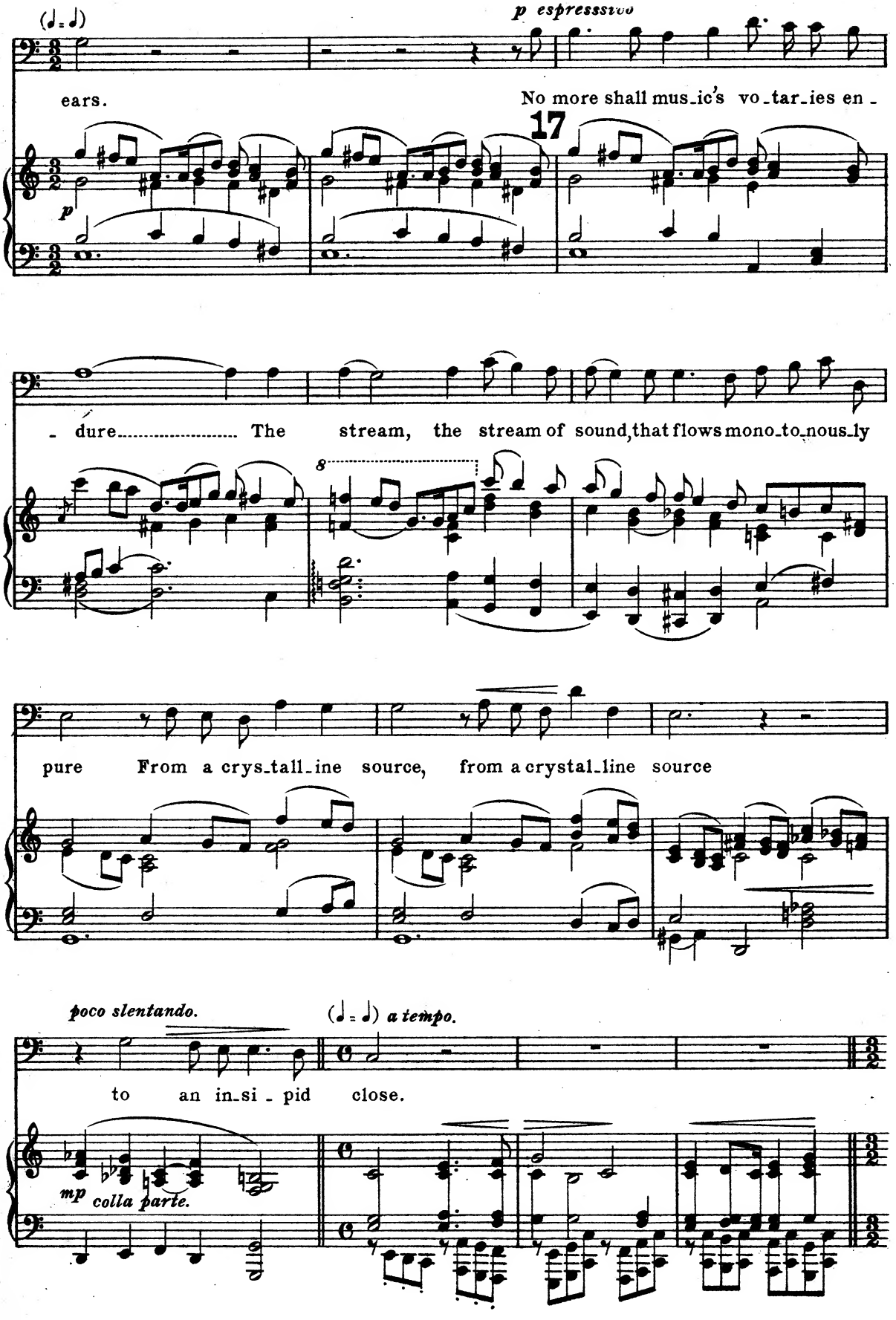

ff
- ju - - - - - - - - - - ba,
ff
- ju - - - - - - - - - - ba,
ff
- ju - - - - - - - - - - ba,
ff
- ju - - - - - - - - - - ba,
ff
6
3

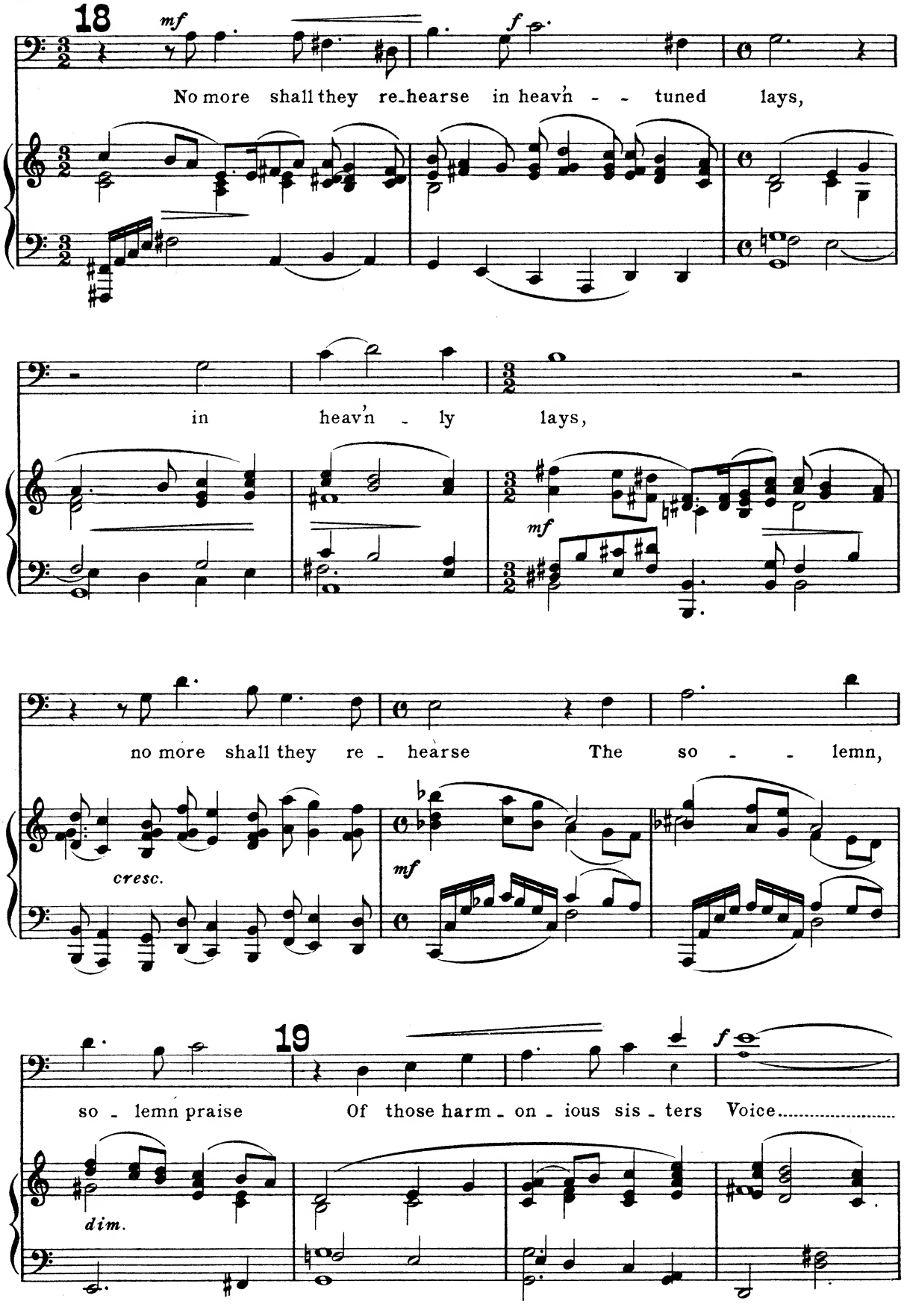

ff
Let the pro_found Bass Tu - - ba
ff
E_mit one long..... and Brob_ding - na - gian snore,.....
BARITONE SOLO. (THE REPENTANT ANARCH.)
pp
8
ppp

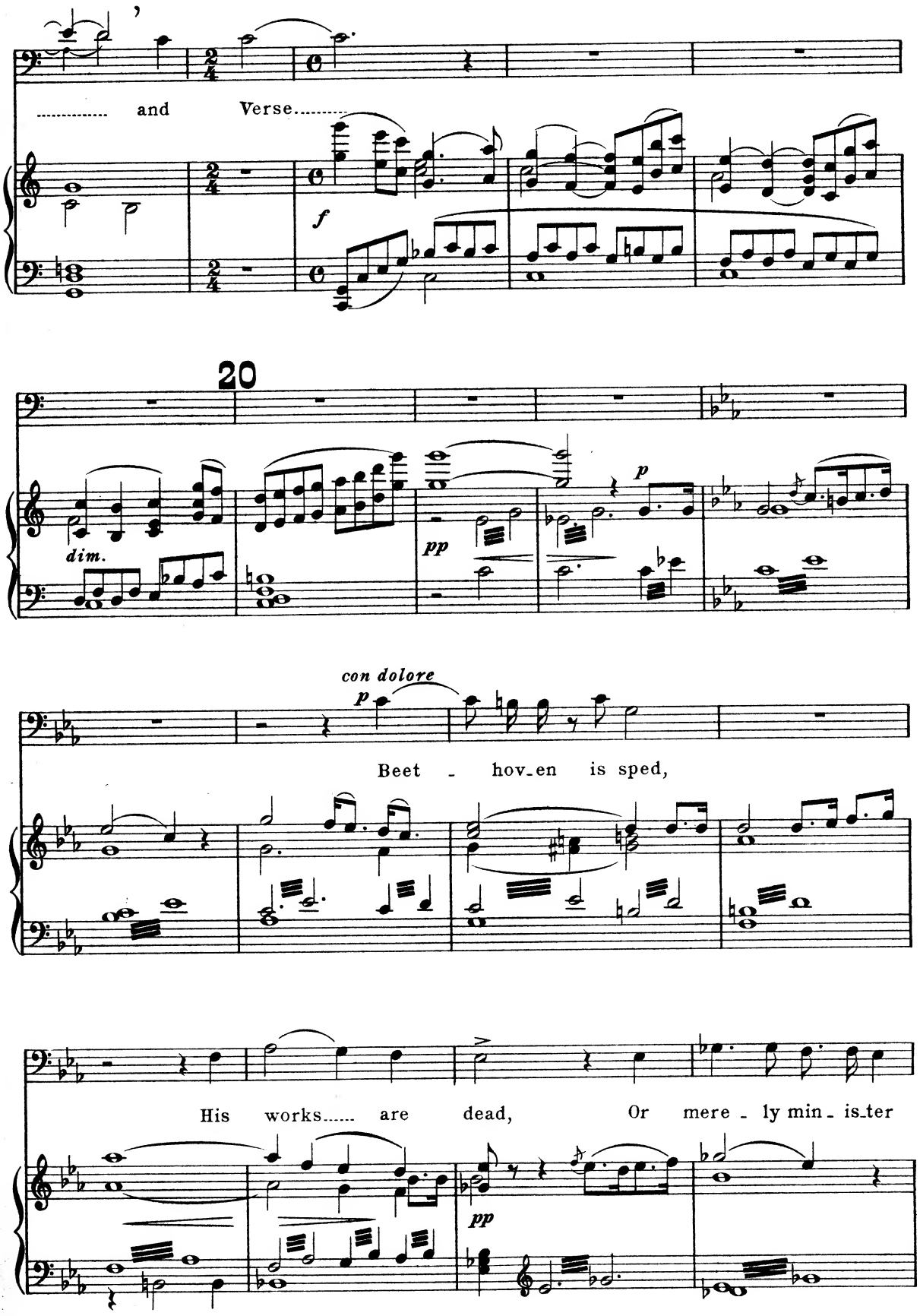
BURST THE THIRD.

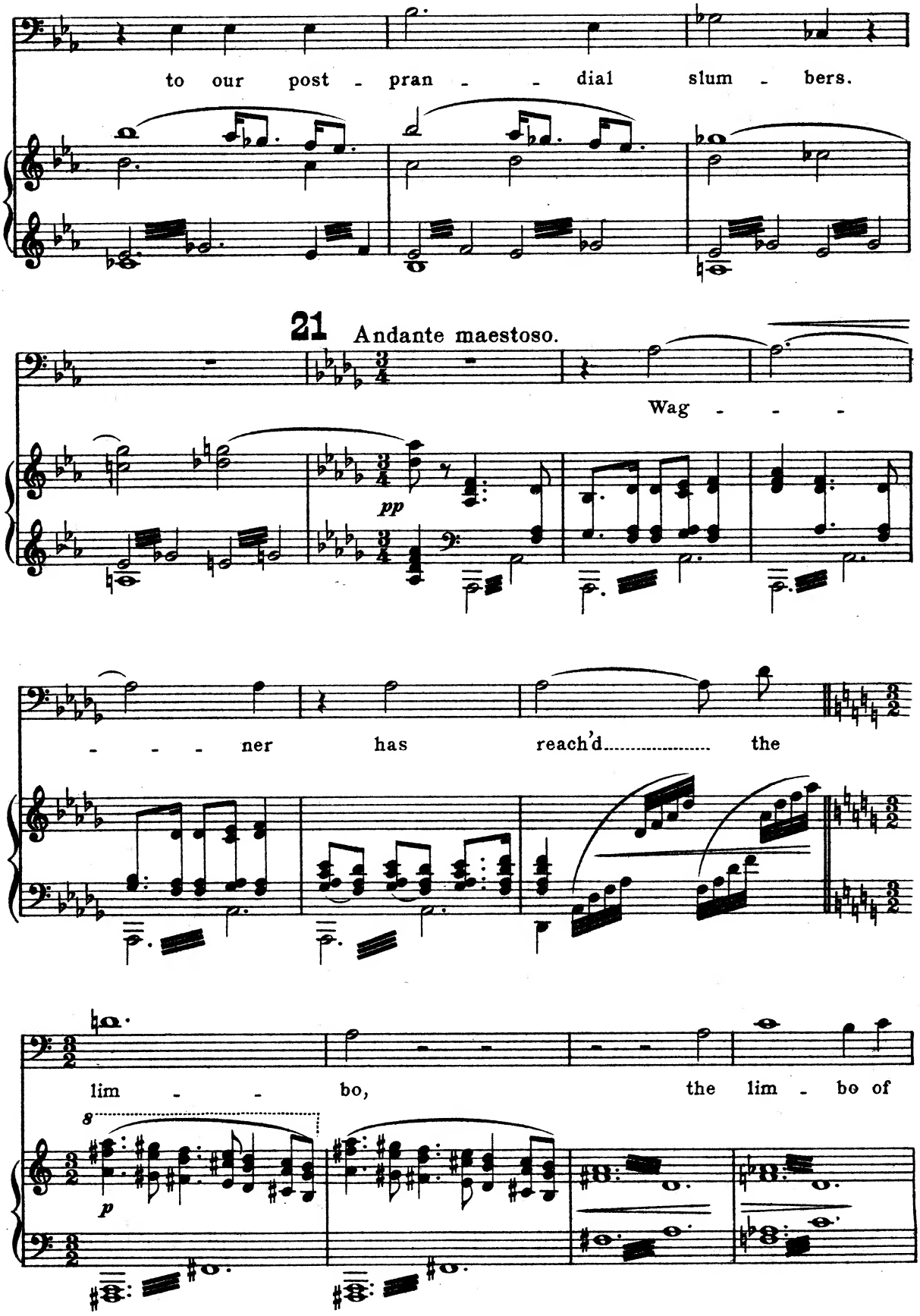
SOLO BARITONE.




(♩ = ♩)
p espressivo
ears.
No more shall mus_ic's vo_tar_ies en_
17
p
- dure..... The stream, the stream of sound, that flows mono_to_nous_ly
8
pure From a crys_tall_ine source, from a crystal_line source
poco slentando.
(♩ = ♩) a tempo.
to an in_si_pid close.
mp colla parte.


18
mf
f
No more shall they re-hearse in heav'n - - tuned lays,
in heav'n - ly lays,
mf
no more shall they re - hearse The so - - lemn,
cresc.
mf
19
f
so - lemn praise Of those harm - on - ious sis - ters Voice.....
dim.


and Verse
f
20
dim.
pp
p
con dolore
p
Beet - hov-en is sped,
His works..... are dead, Or mere - ly min - is-ter
pp


to our post - pran - - dial slum - bers.
21 Andante maestoso.
Wag - - -
pp
- - - ner has reach'd..... the
lim - - bo, the lim - bo of
8
p

22 *poco accel.*

back.....

poco accel. *cresc.*

f a tempo.

num - bers.

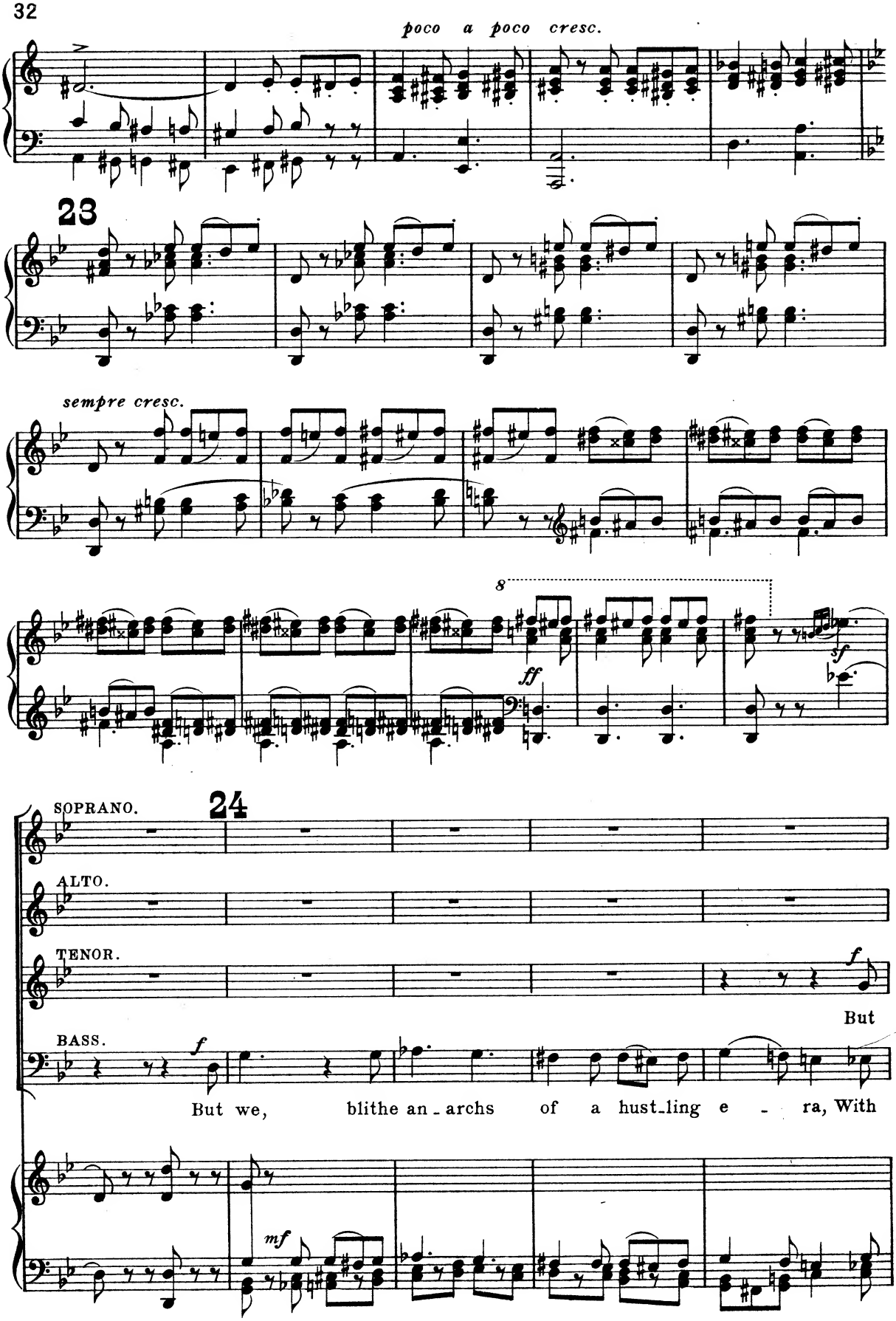
mf *dim.* *pp*

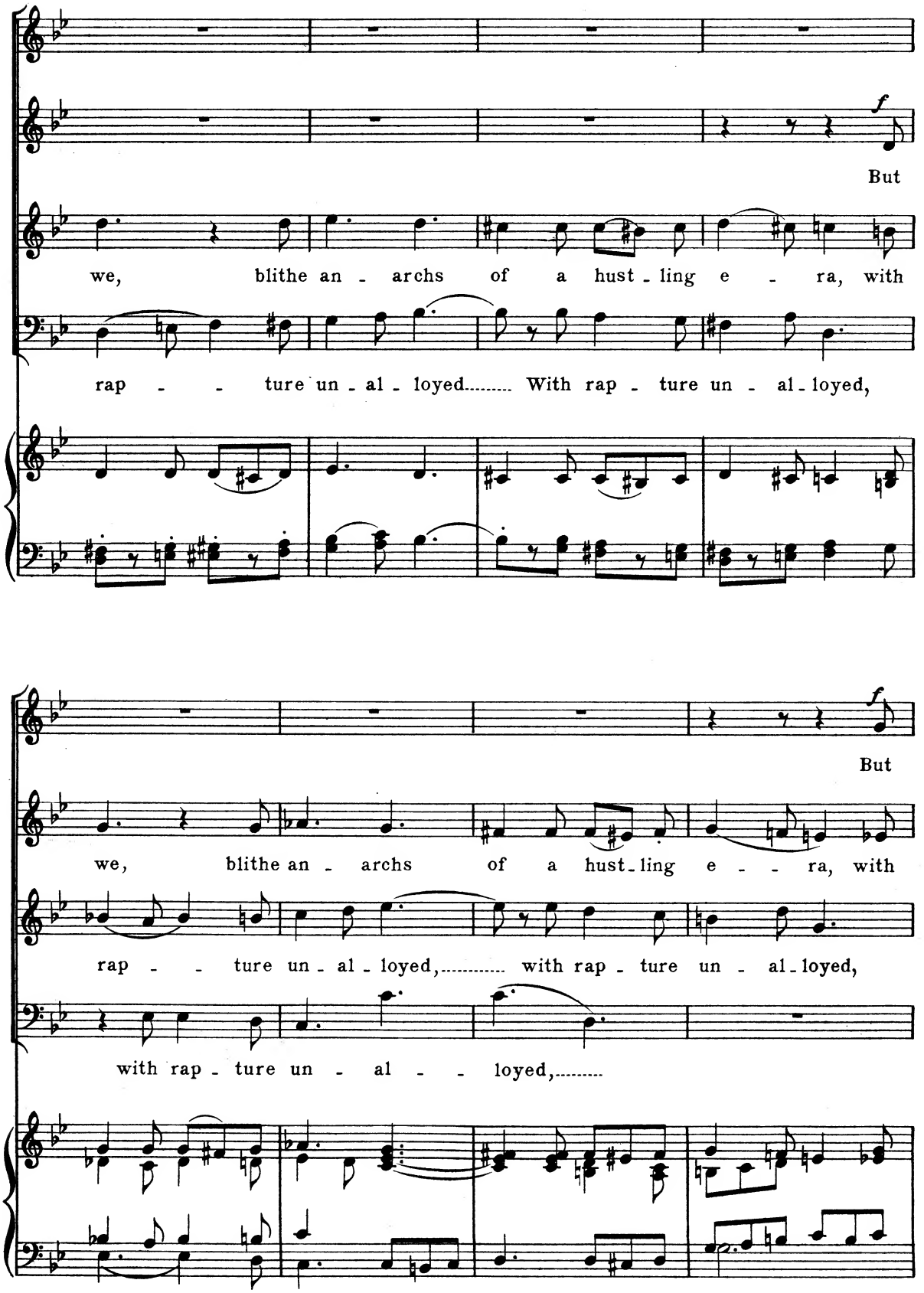
BURST THE FOURTH.

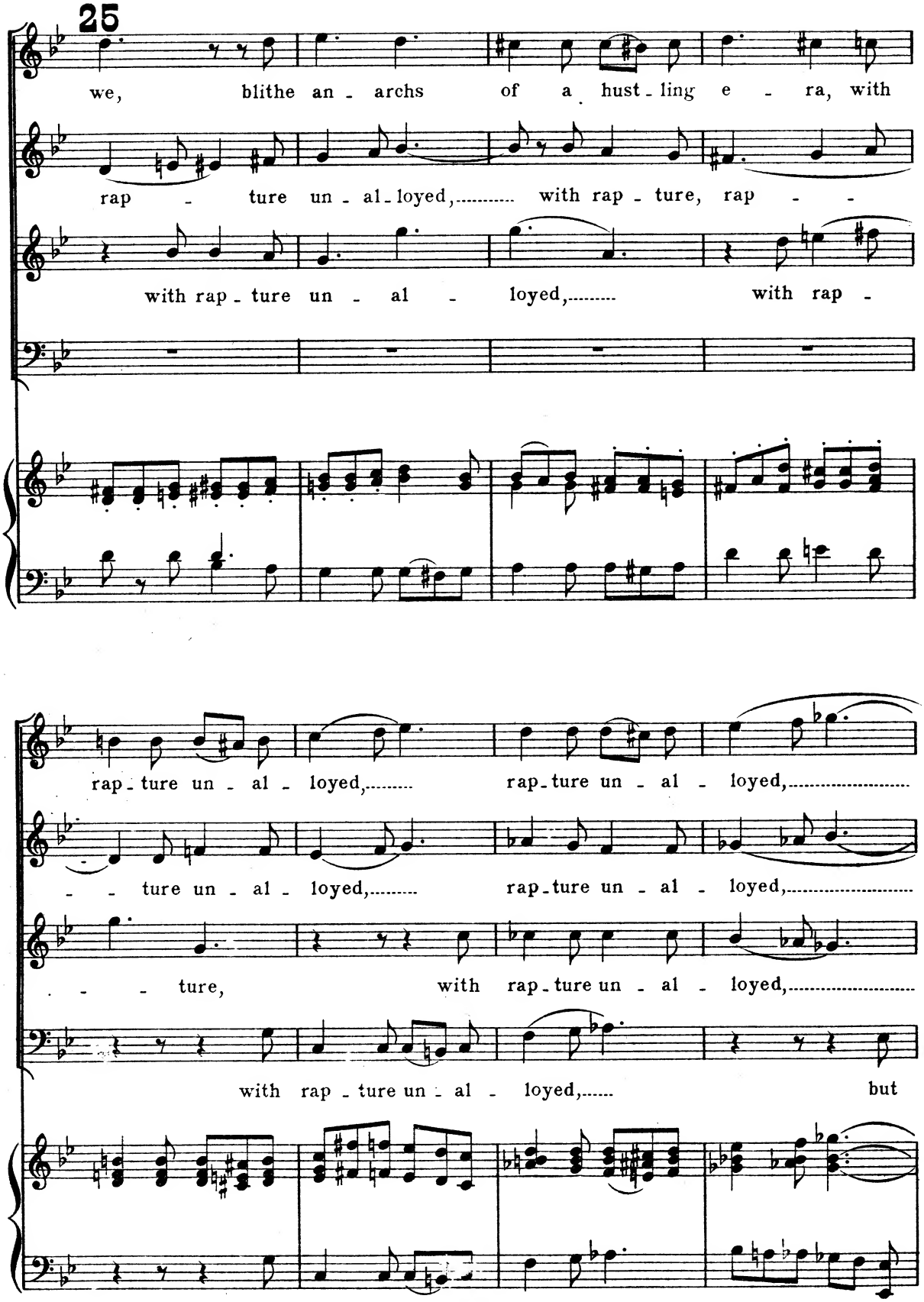
FINALE.

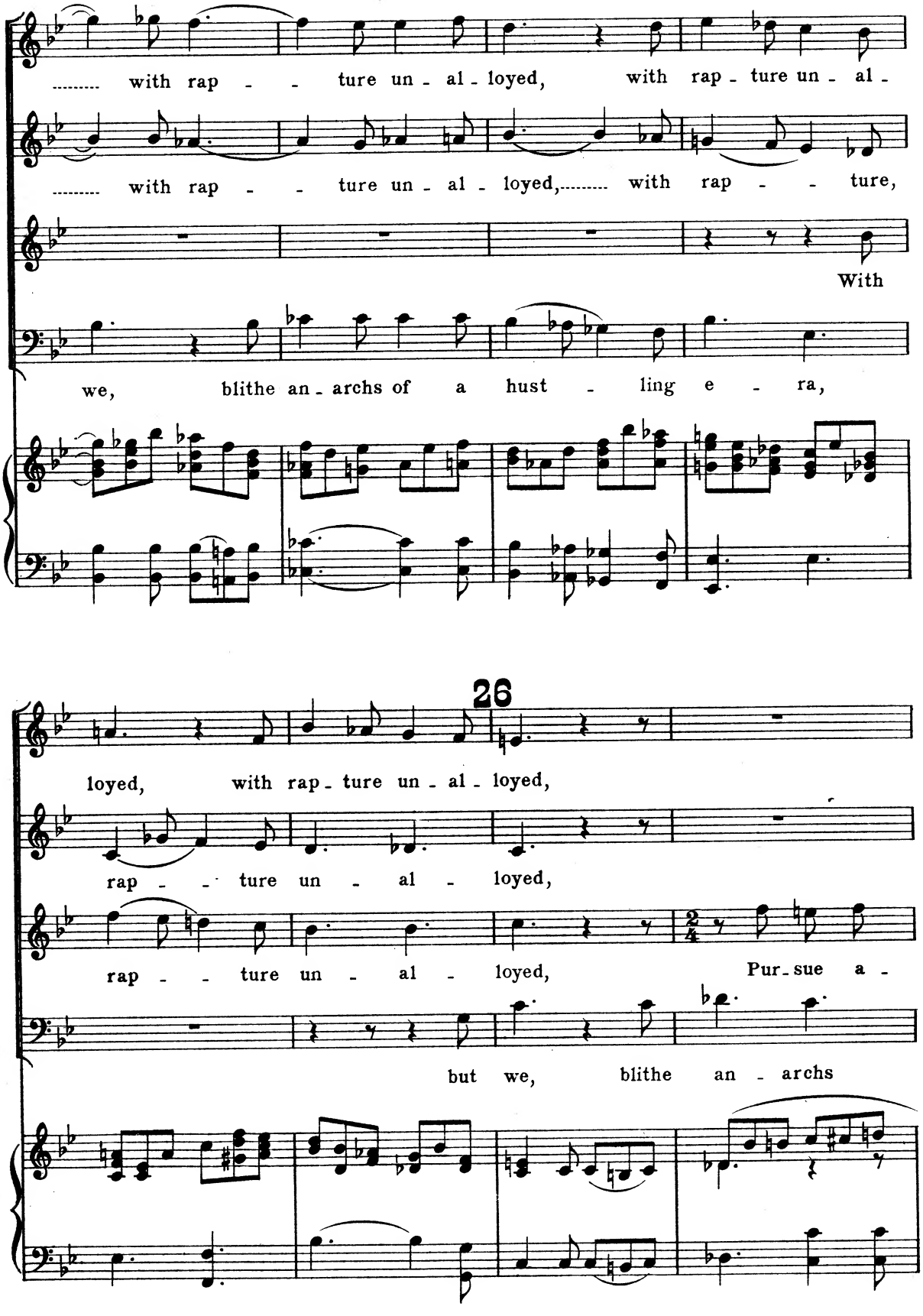
(Midnight orgy of the Chromatic Brigands.)

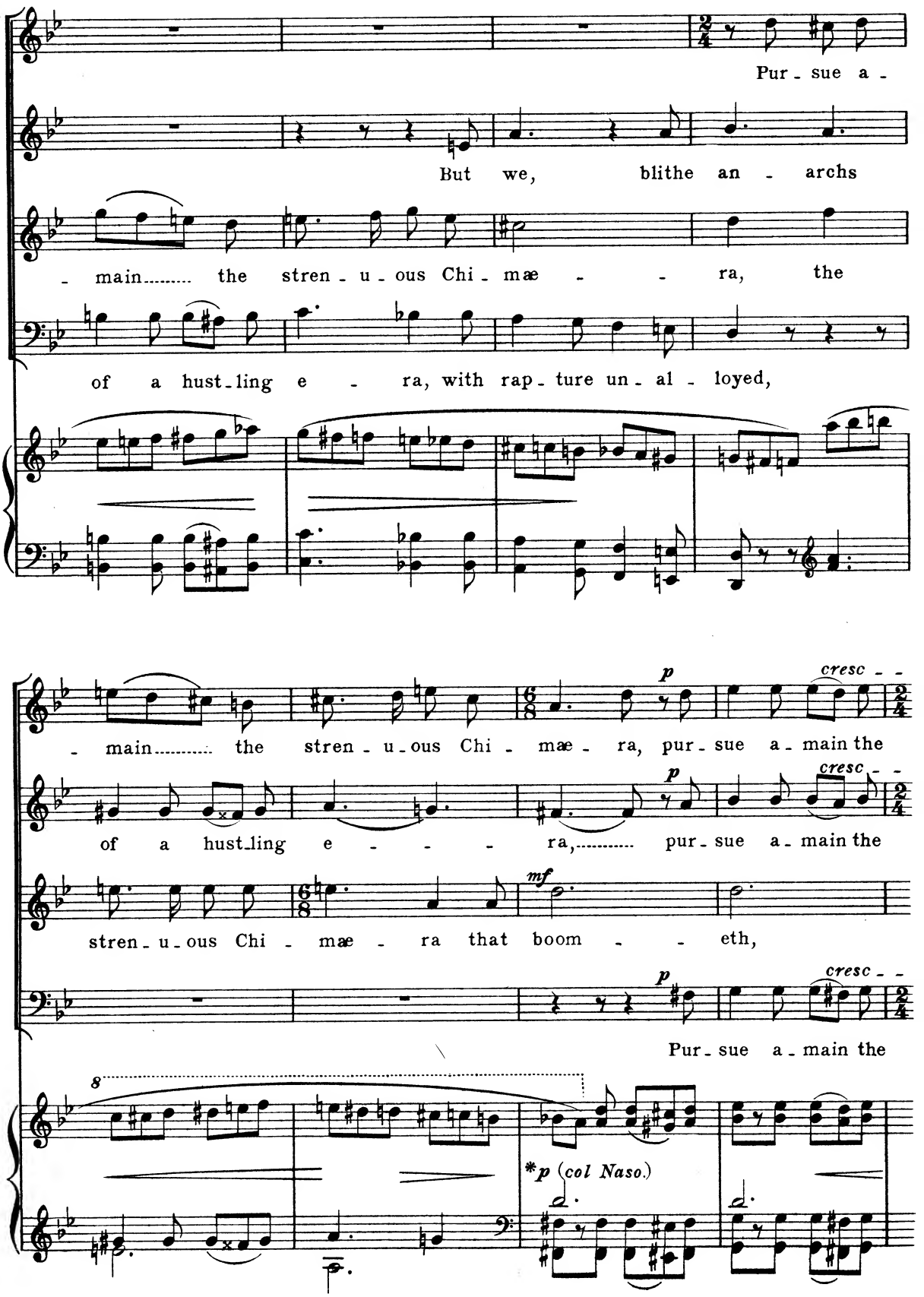
Allegro.


poco a poco cresc.
23
sempre cresc.
8
ff
sf
24
SOPRANO.
ALTO.
TENOR.
BASS.
f
But
But we, blithe an - archs of a hust-ling e - ra, With
mf

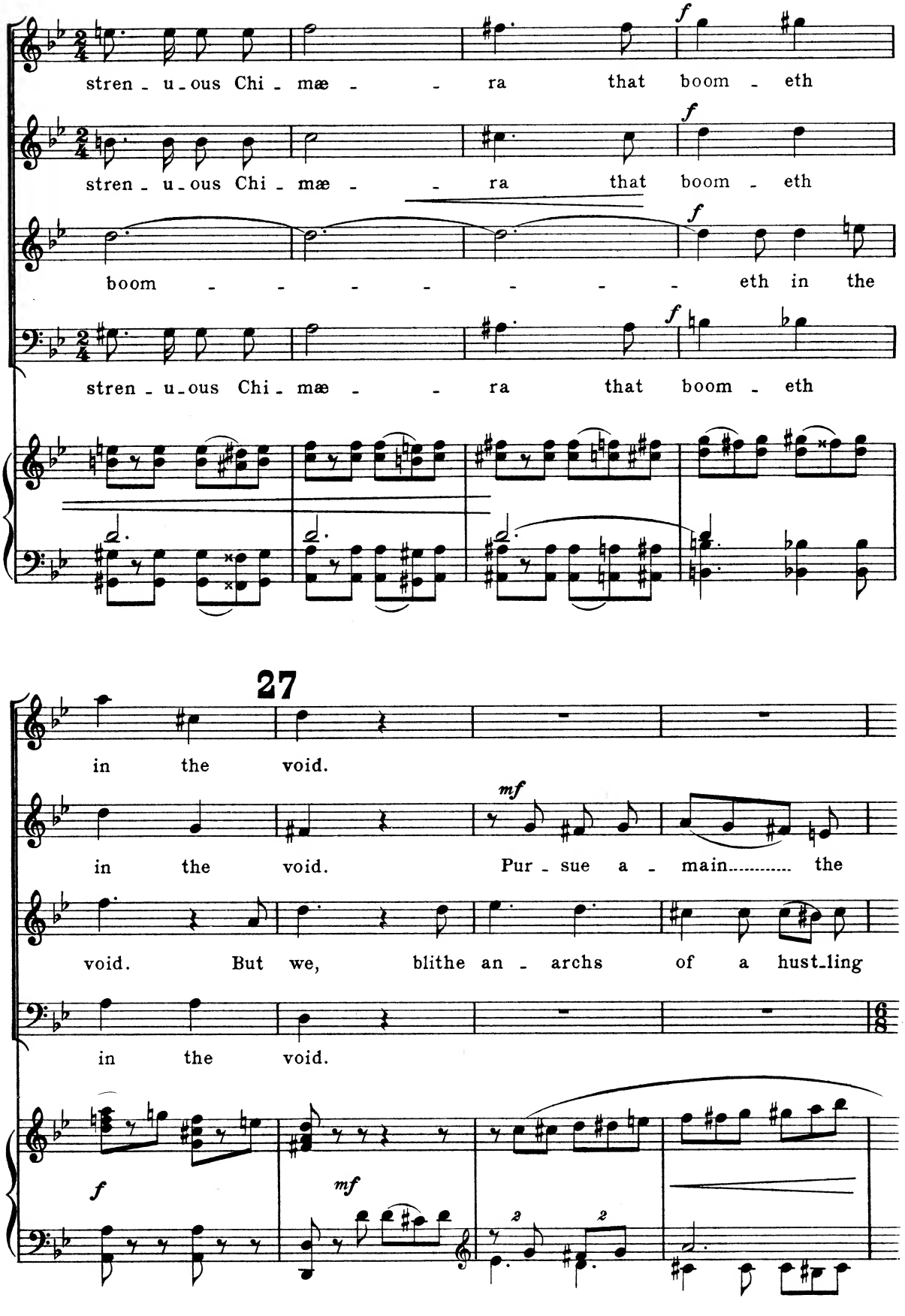

f
But
we, blithe an - archs of a hust - ling e - ra, with
rap - - ture un - al - loyed..... With rap - ture un - al - loyed,
f
But
we, blithe an - archs of a hust - ling e - - ra, with
rap - - ture un - al - loyed,..... with rap - ture un - al - loyed,
with rap - ture un - al - - loyed,.....

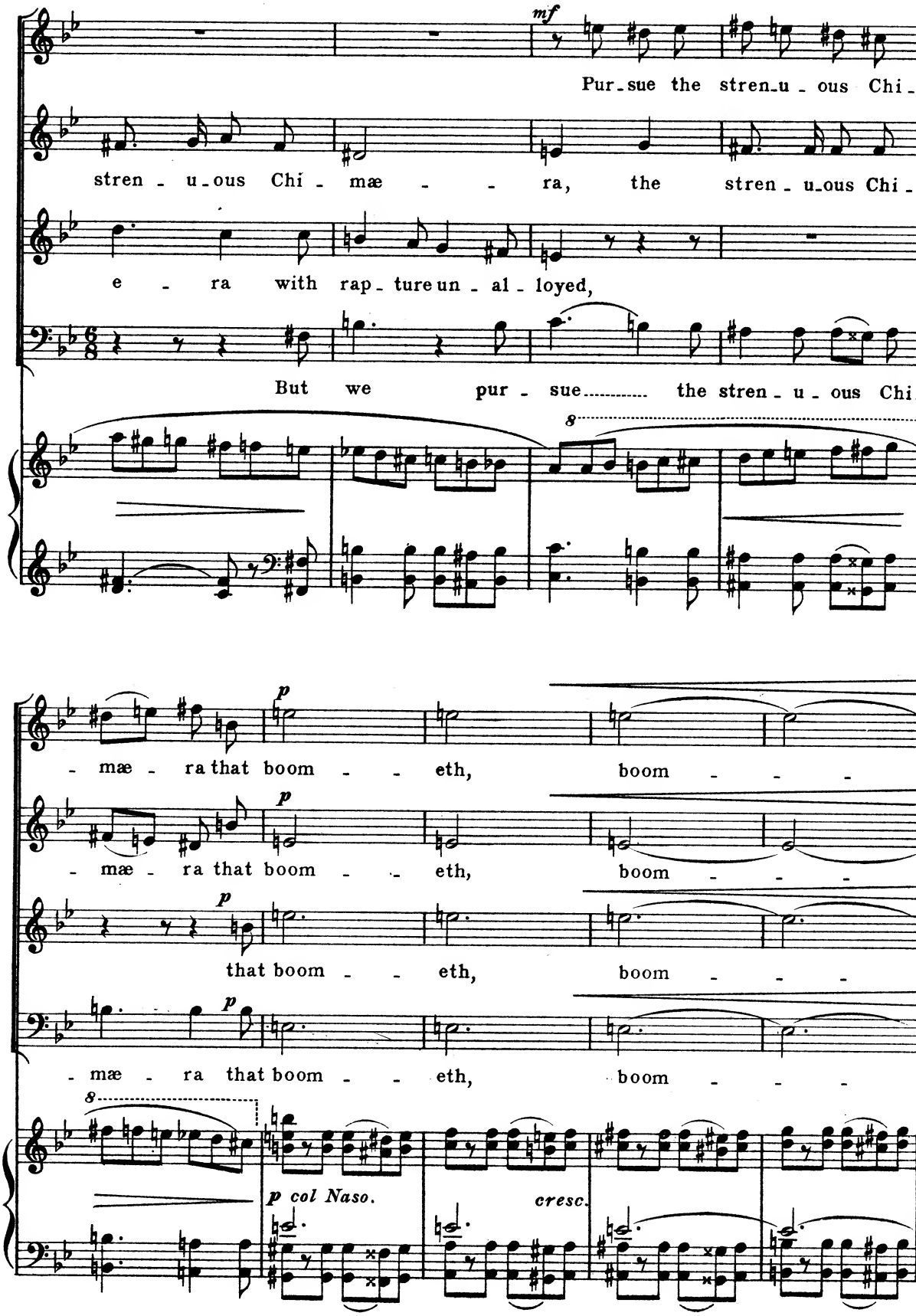

25
we, blithe an - archs of a hust - ling e - ra, with
rap - ture un - al - loyed, with rap - ture, rap - -
with rap - ture un - al - loyed, with rap -
rap - ture un - al - loyed, rap - ture un - al - loyed,
- - ture un - al - loyed, rap - ture un - al - loyed,
- - - ture, with rap - ture un - al - loyed,
with rap - ture un - al - loyed, but


..... with rap - - ture un - al - loyed, with rap - ture un - al -
..... with rap - - ture un - al - loyed,..... with rap - - ture,
With
we, blithe an - archs of a hust - ling e - ra,
26
loyed, with rap - ture un - al - loyed,
rap - - ture un - al - loyed,
rap - - ture un - al - loyed, Pur - sue a -
but we, blithe an - archs



*Hic bombinat Chimæra.


stren - u - ous Chi - mæ - - ra that boom - eth
stren - u - ous Chi - mæ - - ra that boom - eth
boom - - - - - - - eth in the
stren - u - ous Chi - mæ - - ra that boom - eth
27
in the void.
in the void.
Pur - sue a - main..... the
void. But we, blithe an - archs of a hust - ling
in the void.


mf
Pur_sue the stren_u_ous Chi_
stren_u_ous Chi_mæ_ra, the stren_u_ous Chi_
e_ra with rap_ture un_al_loyed,
But we pur_sue the stren_u_ous Chi_
8
p
_mæ_ra that boom_eth, boom_
_mæ_ra that boom_eth, boom_
that boom_eth, boom_
_mæ_ra that boom_eth, boom_
8
p col Naso.
cresc.

28

f eth, that boom - eth in the void.

f eth, that boom - eth in the void.

f eth, that boom - eth in the void.

f eth, that boom - eth in the void.

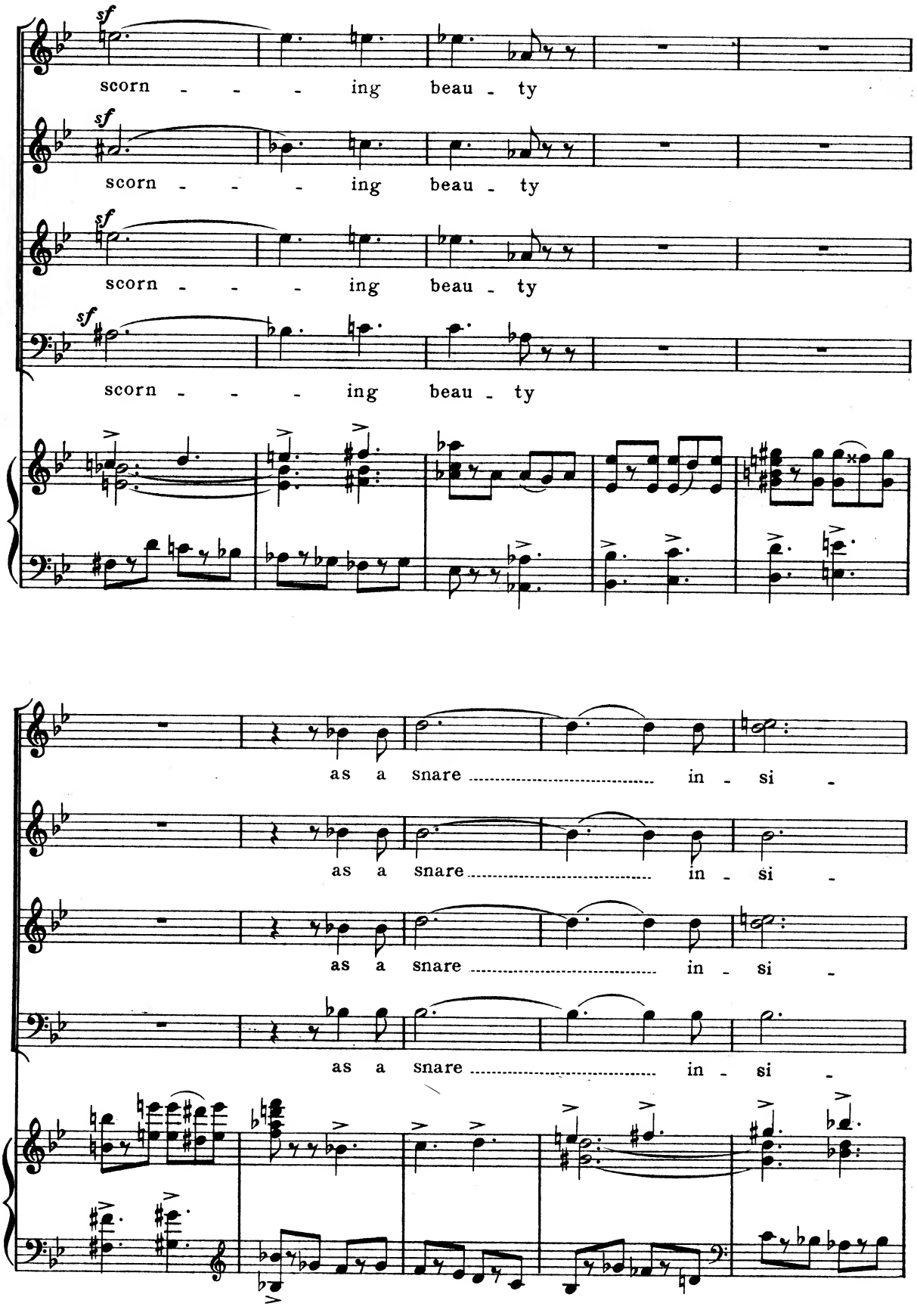
f *mf* *marcato.*

f We,

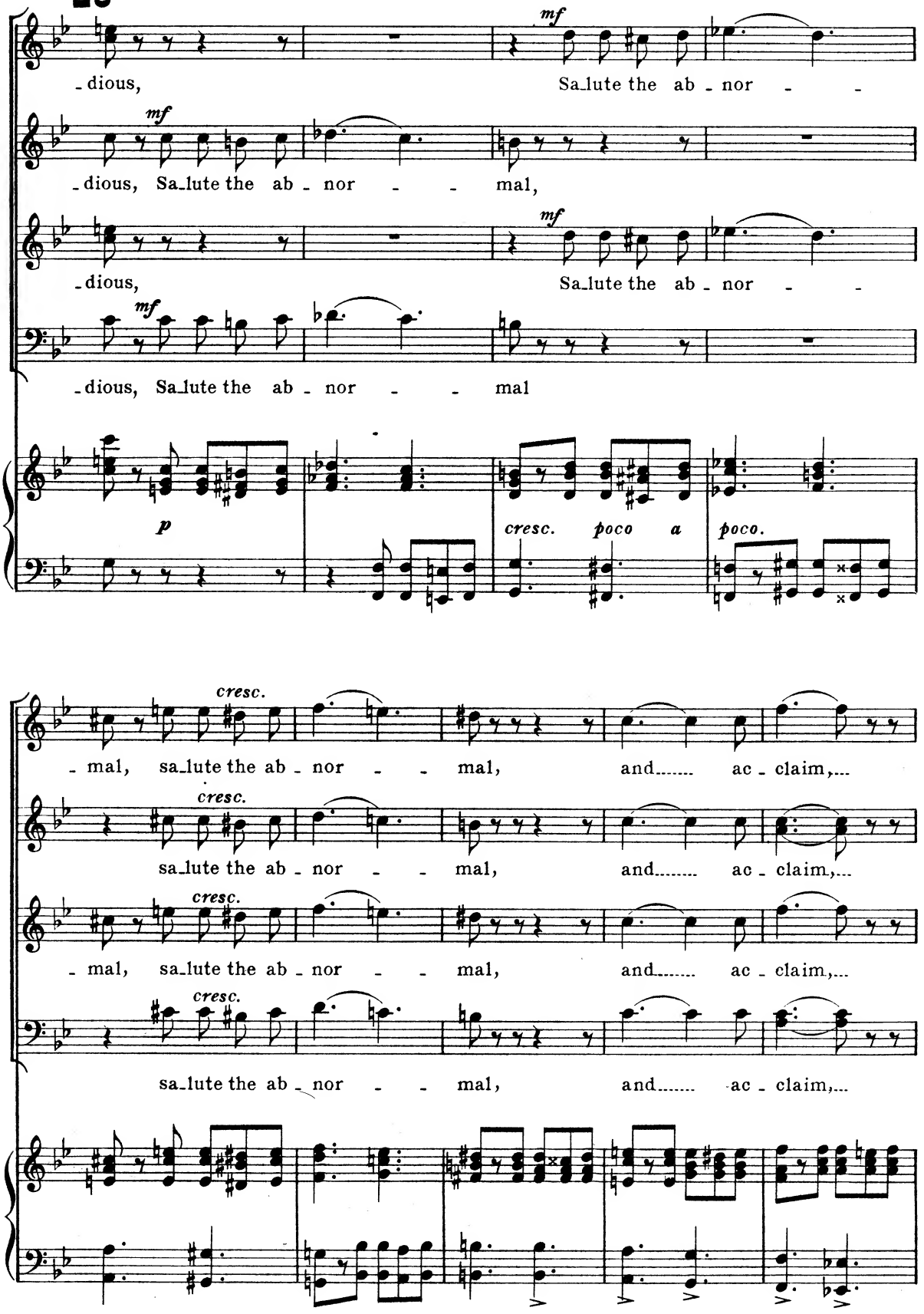
f We,

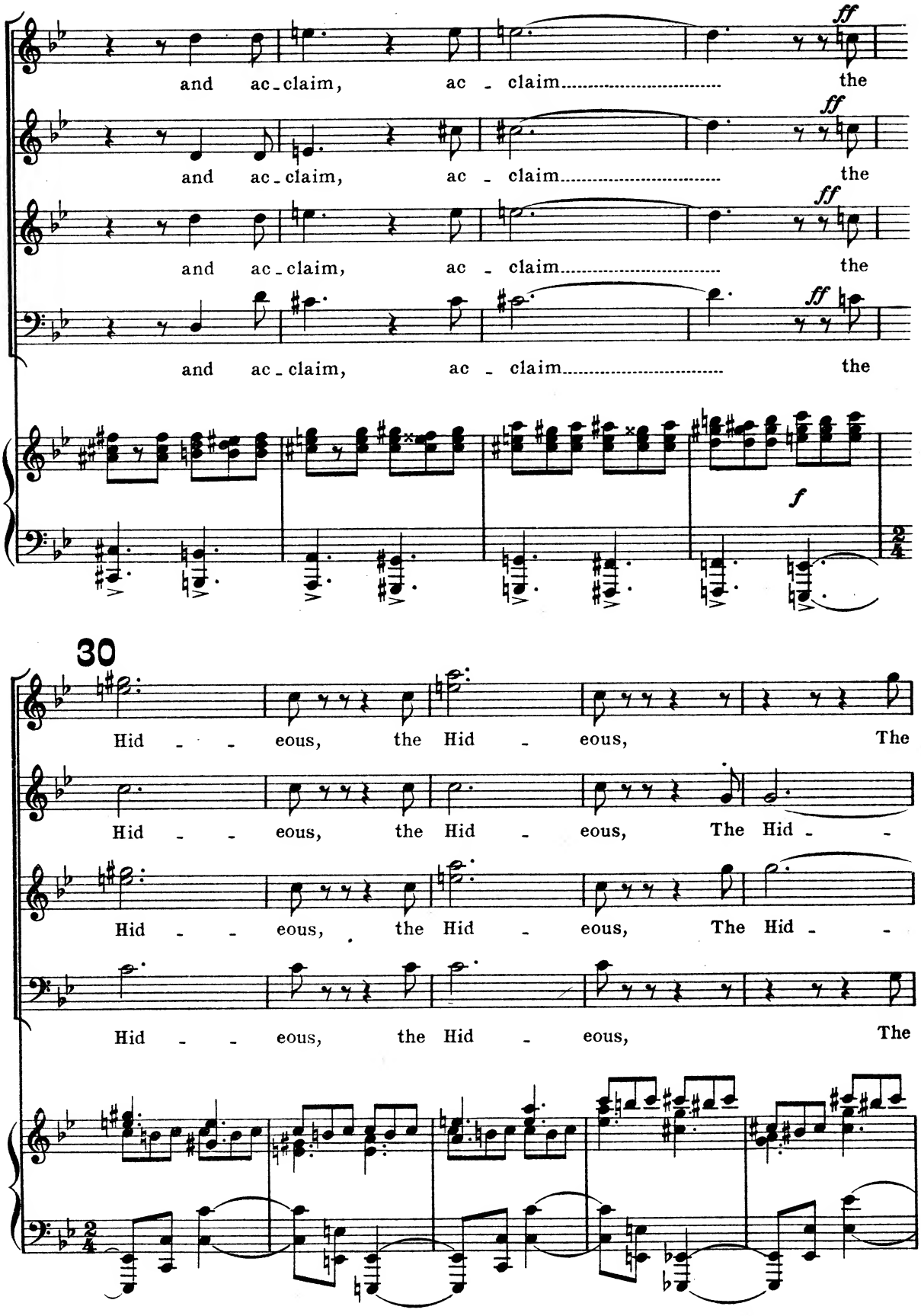
f We,

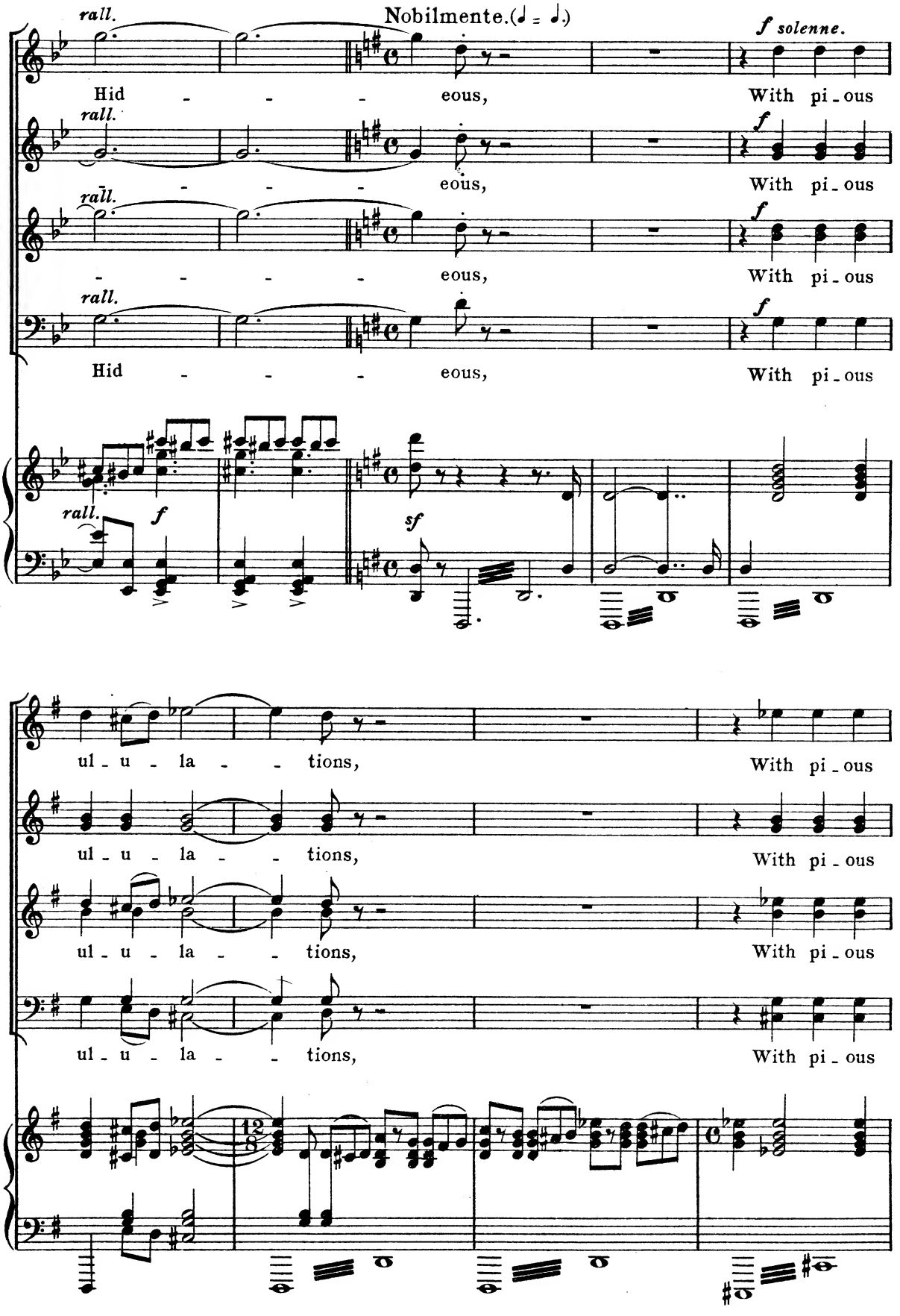
f We,

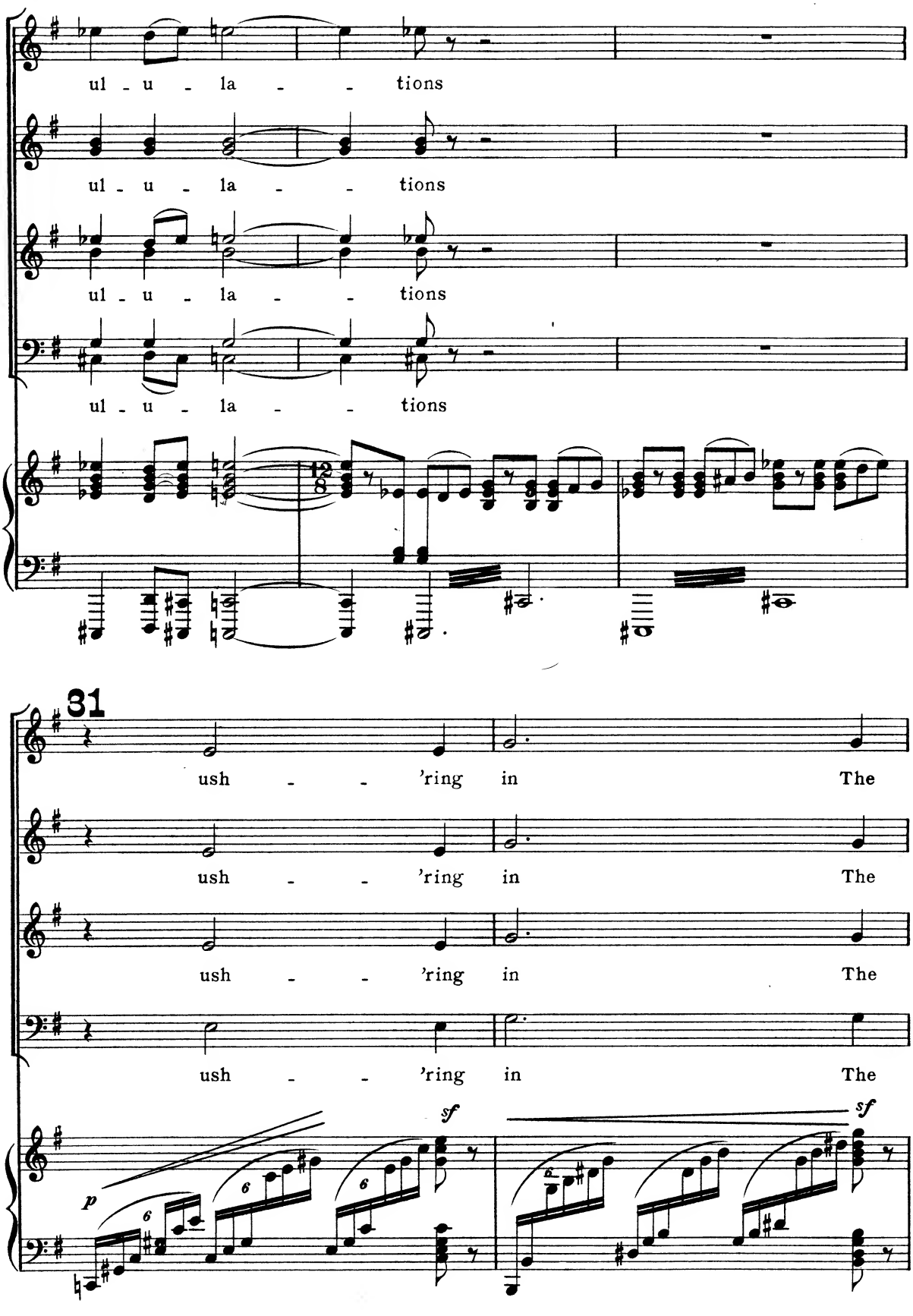

sf
scorn - - - ing beau - ty
sf
scorn - - - ing beau - ty
sf
scorn - - - ing beau - ty
sf
scorn - - - ing beau - ty
as a snare ..... in - si -
as a snare ..... in - si -
as a snare ..... in - si -
as a snare ..... in - si -

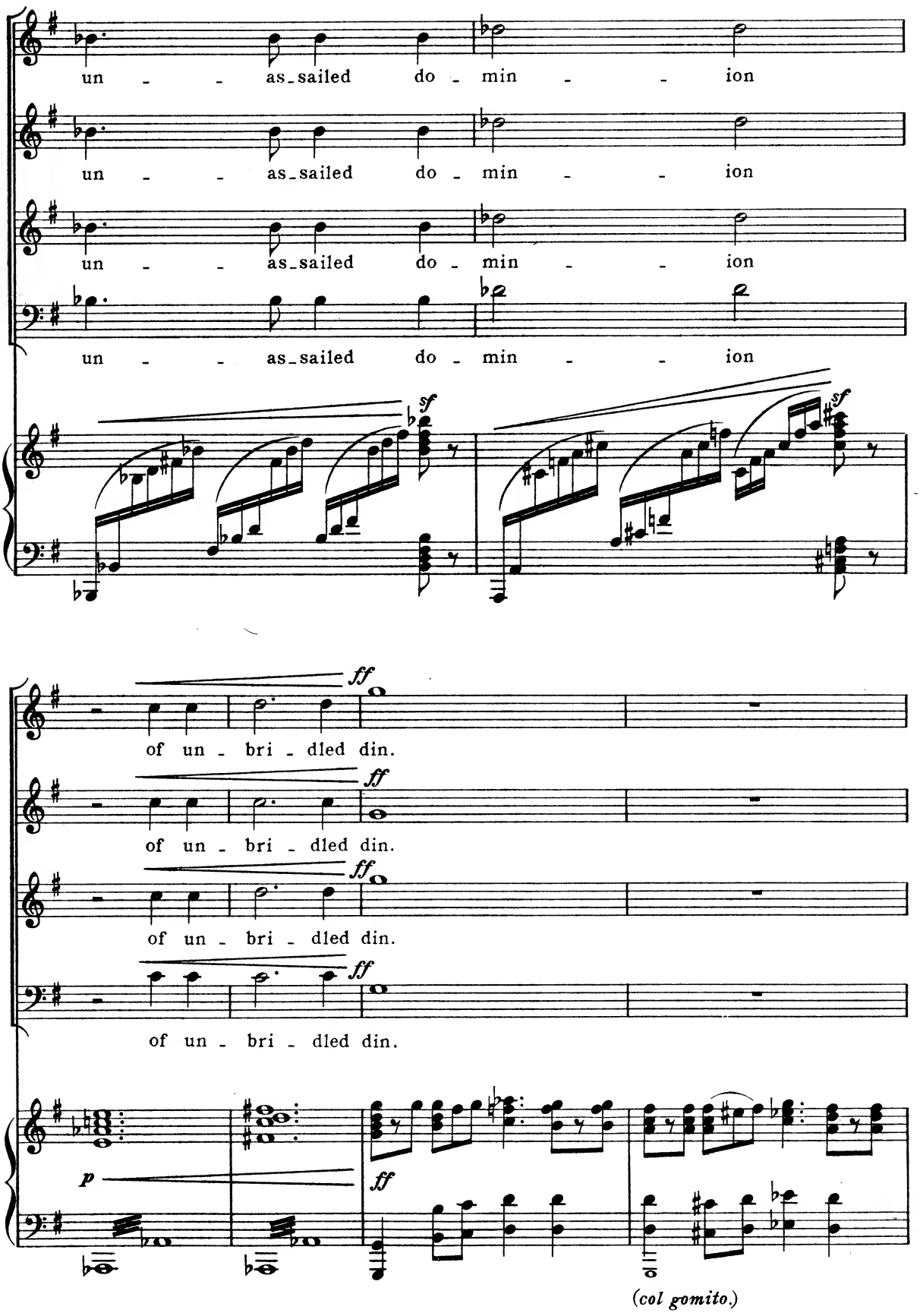
29

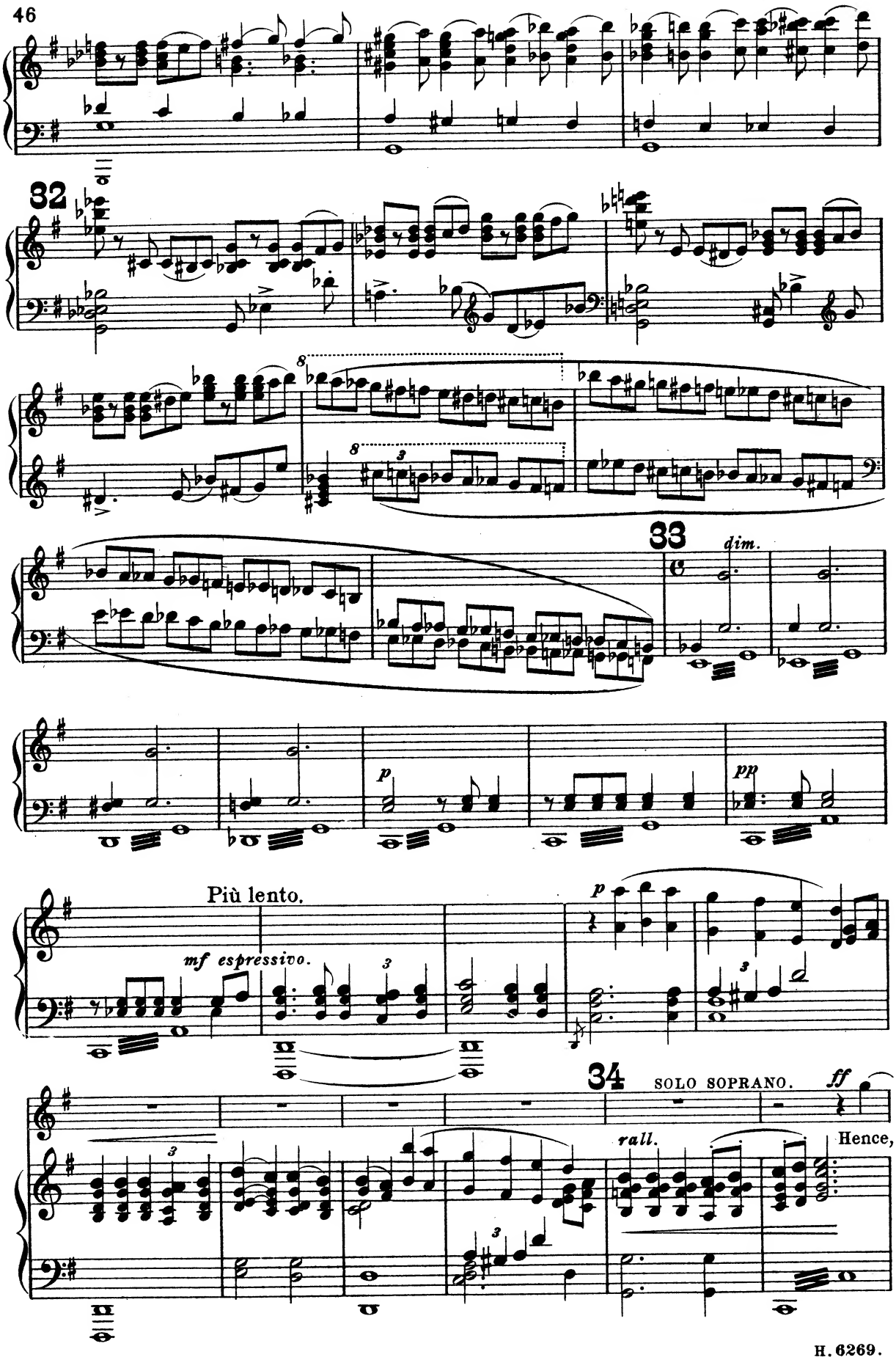

-dious,
mf
Sa-lute the ab-nor- -
-dious, Sa-lute the ab-nor- - mal,
-dious,
Sa-lute the ab-nor- -
-dious, Sa-lute the ab-nor- - mal
p
cresc. poco a poco.
cresc.
- mal, sa-lute the ab-nor- - mal, and..... ac-claim,...
sa-lute the ab-nor- - mal, and..... ac-claim,...
- mal, sa-lute the ab-nor- - mal, and..... ac-claim,...
sa-lute the ab-nor- - mal, and..... ac-claim,...

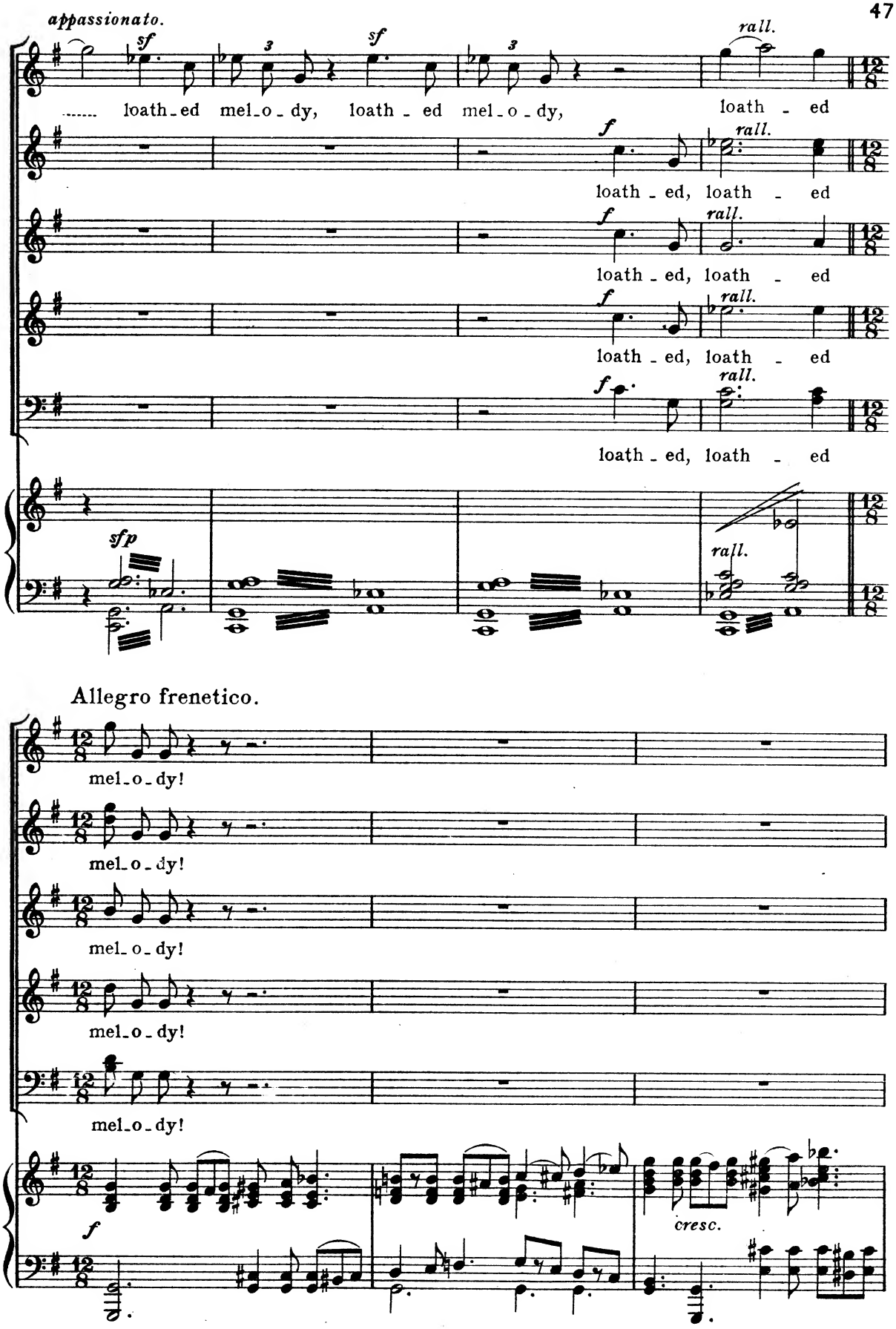

ff
and ac - claim, ac - claim the
ff
and ac - claim, ac - claim the
ff
and ac - claim, ac - claim the
ff
and ac - claim, ac - claim the
f
30
Hid - - eous, the Hid - eous, The
Hid - - eous, the Hid - eous, The Hid - -
Hid - - eous, the Hid - eous, The Hid - -
Hid - - eous, the Hid - eous, The

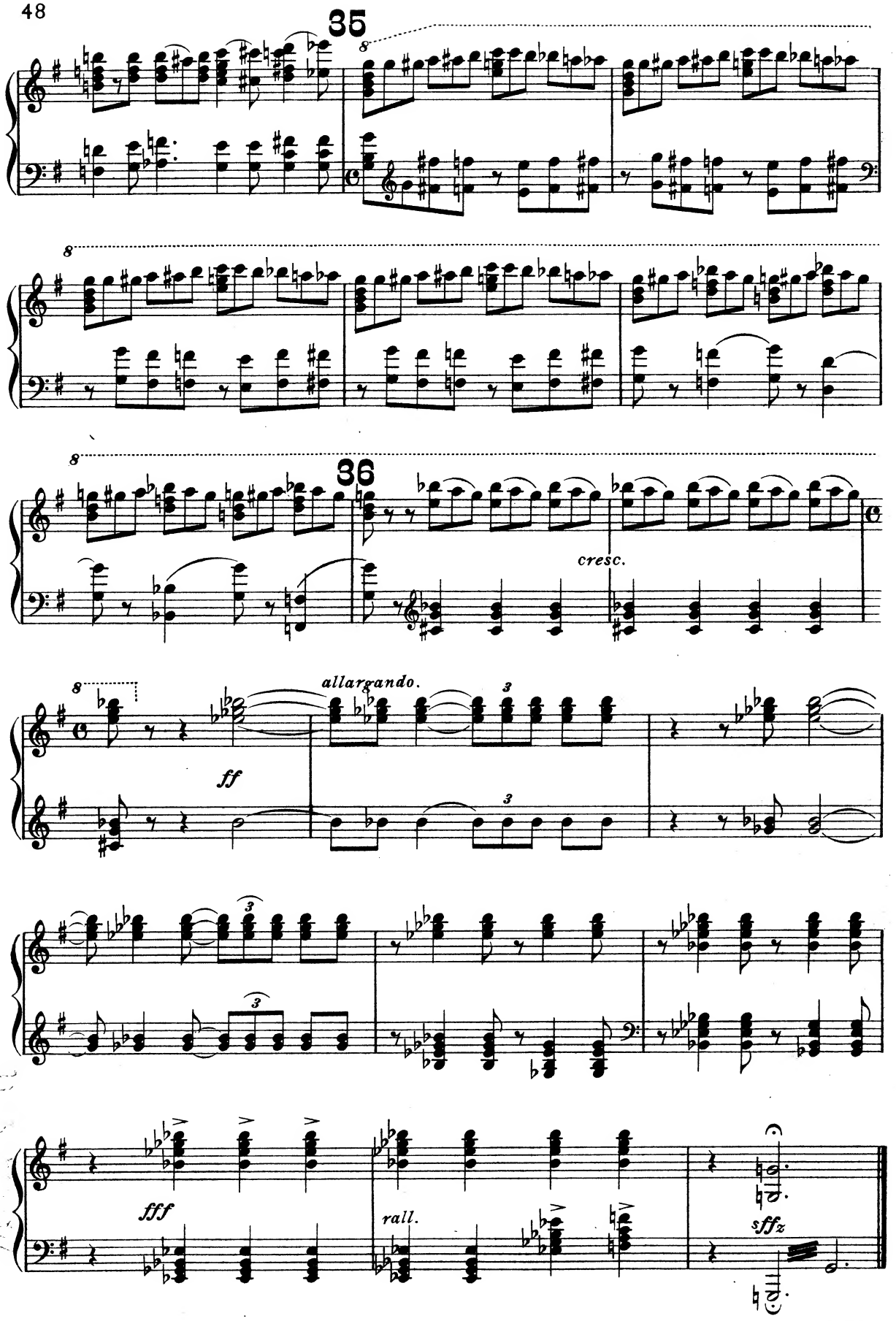

rall.
Nobilmente.(♩ = ♩.)
f solenne.
Hid - - - eous, With pi - ous
rall.
f
- - - - eous, With pi - ous
rall.
f
- - - - eous, With pi - ous
rall.
f
Hid - - - eous, With pi - ous
rall.
f
sf
ul - u - la - - tions, With pi - ous
ul - u - la - - tions, With pi - ous
ul - u - la - - tions, With pi - ous
ul - u - la - - tions, With pi - ous
12/8


ul - u - la - - tions
ul - u - la - - tions
ul - u - la - - tions
ul - u - la - - tions
31
ush - - 'ring in The
ush - - 'ring in The
ush - - 'ring in The
ush - - 'ring in The
p
sf
sf


un - - as-sailed do - min - - ion
un - - as-sailed do - min - - ion
un - - as-sailed do - min - - ion
un - - as-sailed do - min - - ion
sf
sf
ff
of un - bri - dled din.
ff
of un - bri - dled din.
ff
of un - bri - dled din.
ff
of un - bri - dled din.
p
ff
(col gomito.)


32
33
dim.
p
pp
Più lento.
mf espressivo.
p
34
SOLO SOPRANO.
ff
rall.
Hence,


appassionato.
sf
sf
rall.
loath - ed mel - o - dy, loath - ed mel - o - dy, loath - ed
f
rall.
loath - ed, loath - ed
f
rall.
loath - ed, loath - ed
f
rall.
loath - ed, loath - ed
sfp
rall.
Allegro frenetico.
mel - o - dy!
mel - o - dy!
mel - o - dy!
mel - o - dy!
mel - o - dy!
f
cresc.


35
8
8
8
36
cresc.
8
allargando.
ff
3
3
3
3
fff
rall.
sffz